ristophori Simpson Effigies

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A COMPENDIUM: OR, INTRODUCTION TO Practical Musick

In Five PARTS.

Teaching, by a New and Easie Method,

1. *The Rudiments of Song.*
2. *The Principles of Composition.*
3. *The Use of Discords.*
4. *The Form of Figurate Descant.*
5. *The Contrivance of Cannon.*

By *Christopher Simpson.*

The Fifth Edition with Additions: Much more Correct than any Former, the Examples being put in the most useful Cliffs.

PSAL. cxlix.

Cantate Domino, Canticum novum.
Laus ejus in Ecclesia Sanctorum.

LONDON, *Printed by* W. P. *for* John Young *Musical-Instrument Seller, at the* Dolphin *and* Crown *in St.* Paul's-*Church-yard: And also Sold by* John Walsh, *at the* Harp *and* Haut-boy, *in* Cathern-street *in the* Strand. 1714.

Price two Shillings.

30
56
JUN

TO THE READER.

THE Eſteem I ever had for Mr. *Simpſon's* Perſon, and Morals, has not engag'd me in any ſort of Partiality to his Works: But I am yet glad of any occaſion wherein I may fairly ſpeak a manifeſt Truth to his Advantage; and at the ſame time, do a Juſtice to the Dead, and a Service to the Living.

This *Compendium* of his, I look upon as the Cleareſt, the moſt Uſeful, and Regular Method of Introduction to Muſick that is yet Extant. And herein I do but joyn in a Teſtimony with greater Judges. This is enough ſaid on the Behalf of a Book that carries in it ſelf its own Recommendation.

Roger L'Eſtrange.

Licensed, *March* 15. 1678.

Roger L'Estrange.

THE PREFACE.

I Have always been of Opinion, that if a Man had made any Diſcovery, by which an Art or Science might be learnt, with leſs expence of Time and Travel, he was obliged in common Duty, to communicate the Knowledge thereof to others. This is the chief (if not only) motive which hath begot this little Treatiſe.

And though I know a Man can ſcarcely write upon any Subject of this Nature, but the Subſtance will be the ſame in effect which hath been taught before; yet thus much I may affirm; that the Method is New; and (as I hope) both plain and eaſie: and ſome things alſo, are explicated, which I have not ſeen mentioned in any former Author.

I muſt acknowledge, I have taken ſome Parcels out a Book I formerly publiſh'd, to make up this Compendium: *But I hope it is no Theft to make uſe of ones own; This being intended for ſuch as have no occaſion to uſe the other. Alſo, the Firſt Part of this Book was Printed by it ſelf, upon a particular occa-*

ſion : But with intention and intimation of adding the other Parts thereto, ſo ſoon as they were ready for the Preſs.

Every Man is pleaſed with his own Conceptions : but no Man can deliver that which ſhall pleaſe all Men. Some perhaps will be diſſatisfied with my Method, in teaching the Principles of Compoſition, the Uſe of Diſcords, *and* Figurate Deſcant, *in three diſtinct Diſcourſes, which others commonly teach together, promiſcuouſly : But, I am clearly of Opinion, that the* Principles of Compoſition *are beſt eſtabliſhed in plain* Counterpoint ; *And the Uſe of* Diſcords *muſt be known, before* Figurate Deſcant *can be formed.*

Others may object, That I fill up ſeveral Pages with things Superfluous ; as namely, my Diſcourſe of Greater *and* Leſſer Semitones, *and my ſhewing that all the* Concords, *and other* Intervals *of Muſick, ariſe from the Diviſion of a Line or String into equal Parts ; which are not the Concern of* Practical Muſick. *'Tis Granted : But my Demonſtrations of them are Practical ; and, though ſome do not regard ſuch things, yet others (I doubt not) will be both ſatisfied and delighted with the Knowledge of them.*

If this which I now exhibit ſhall any way promote or facilitate the Art of Muſick (of which I profeſs my ſelf a zealous Lover) I have obtained the Scope of my deſires, and the end of my endeavours. Or, if any Man elſe, by

my

my Example, ſhall endeavour to render it yet more eaſie, which I heartily wiſh, I ſhall be glad that I gave ſome occaſion thereof. There is no danger of bringing Muſick into contempt upon that accompt: The better it is known and underſtood, the more it will be valued and eſteemed: And thoſe that are moſt Skilful, may ſtill find new occaſions (if they pleaſe) to improve their Knowledge by it.

I will not detain you too long in my Preface; *only, let me deſire you, Firſt, to read over the whole Diſcourſe, that you may know the Deſign of it. Next, when you begin where you have occaſion for Inſtruction, (if you deſire to be Inſtructed by it) that you make your ſelf perfect in that particular (and ſo, of each other) before you proceed to the next following: By which means your Progreſs in it will be, both more ſure, and more ſpeedy. Laſtly, that you receive it with the like Candor and Integrity with which it is offered to you, by*

Your Friend and Servant

C. S.

TO

His much Honoured Friend

Mr. *Chriſtopher Sympſon.*

SIR,

HAving perus'd your Excellent *Compendium of Muſick* (ſo far as my Time and your preſſing Occaſion could permit) I confeſs it my greateſt Concern to thank you for the Product of ſo Ingenious a Work as tends to the Improvement of the whole Frame; (I mean as to the leaſt and moſt knowing Capacities in the Rudiments of that Science.) To ſpeak in a Word; The Subject, Matter, Method, the Platform and rational Materials wherewith you raiſe and beautifie this Piece, are ſuch as will erect a laſting Monument to the Author, and oblige the World as much to ſerve him, as he that is,

Sir,

Your moſt Affectionate

Friend and Servant,

John Jenkins.

TO

TO
All Lovers of Harmony.

PRinceſs of *Order*, whoſe eternal Arms
Puts *Chaos* into *Concord*, by whoſe charms
The *Cherubims* in *Anthems* clear and even
Create a *Conſort* for the *King of heaven*?
Inſpire me with thy *Magick*, that my *Numbers*
May *rock* the *never-ſleeping Soul* in *ſlumbers*:
Tune up my *LYRE*, that when I *ſing* thy merits
My *ſubdivided Notes* may ſprinkle ſpirits
Into my *Auditory*, whilſt their fears
Suggeſt their *Souls* are ſallying through their Ears.
What *Tropes* and *Figures* can thy glory reach,
That art thy ſelf the *ſplendor* of all *ſpeech*!
Miſterious MUSICK! He that doth thee *right*
Muſt ſhew thy *Excellence* by thine own *Light*:
Thy *Purity* muſt *teach* us how *to praiſe*;
As men ſeek out the *Sun* with his own *rays*.
What *Creature* that hath *being*, *life* or *ſenſe*,
But wears the *Badges* of thine *influence*?
MUSICK is *Harmony*, whoſe copious bounds
Is not confined only unto *Sounds*;
'Tis the eyes *object*, for (without Extortion)
It comprehends all things that have *proportion*.
MUSICK *is Concord*, and doth *hold* alluſion
With every thing that doth *oppoſe* confuſion.
In comely *Architecture* it may be
Known by the name of *Uniformity*;
Where *Pyramids* to *Pyramids* relate,
And the whole *Fabrick* doth configurate;
In perfectly *proportion'd* Creatures we
Accept it by the title *SYMMETRIE*:
When many men for ſome *deſign* convent,
And all *concentre*, it is call'd *CONSENT*:

Where

Where mutual hearts in *Sympathy* do move,
Some few *embrace* it by the name of *LOVE*:
But where the *Soul* and *Body* do agree
To *ſerve* their *God*, it is *DIVINITIE*:
In all *Melodious Compoſitious* we
Declare and know it to be *STMPHONIE*:
Where all the Parts in Complication roll,
And every one contributes to the whole.
He that can Sett and Humour Notes aright,
Will move the Soul to Sorrow, to delight,
To Courage, Courteſie, to conſolation,
To Love, to Gravity, to Contemplation:
It hath been known (by its *magnatick motion*)
To *raiſe Repentance*, and *advance devotion.*
It *works* on all the *Faculties*, and why?
The very *Soul* it ſelf is *Harmony.*
MUSICK! it is the *breath* of *Second Birth*,
The *Saints employment* and the *Angels mirth*;
The *Rhetorick* of *Seraphims*; *a Gem*
In the *Kings Crown* of *new Jeruſalem*:
They *ſing continually*; the *Expoſition*
Muſt needs infer, there is *no Intermiſſion.*
I hear, ſome Men hate Muſick; *Let them ſhow*
In holy Writ *what elſe the Angels do*:
Then thoſe that do deſpiſe ſuch ſacred Mirth
Are neither fit for Heaven nor for Earth.

THE

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PROEM

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THE Object of this Science is Sound; and that Sound is two ways to be considered: As First, whether Grave or Acute. Secondly, whether Long or Short, as to Duration of Time. The first of these is regulated by the Scale of Musick: The Later, by certain Notes, Marks, or Signs invented for that purpose. And these Two (called Tune *and* Time*) are the Subject of the first Part of this Treatise, and the Foundation upon which the other Parts are raised. The Second Part shews, how Grave and Acute Sounds are joyned together in Musical Concordance. The third Part brings Discords into Harmony: And out of these two (viz. Concords and Discords) is formed the fourth Part named Figurate Descant. The Fifth Part leads Figurate Descant into Canon; which is the Culmen, or highest degree of Musical Composition.*

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A COMPENDIUM OF PRACTICAL MUSICK.

The First PART.

Teaching the Rudiments of Song.

§ 1. *Of the Scale of Muſick.*

THE end and office of the *Scale* of *Muſick* is to ſhew the Degrees by which a Voice Natural or Artificial may either aſcend or deſcend. Theſe Degrees are numbred by *Sevens*. To ſpeak of the myſtery of that number, were to deviate from the buſineſs in hand. Let it ſuffice that Muſick may be taught by any names of things, ſo the number of *Seven* be obſerved in Aſcending or Deſcending by degrees.

Our *Common Scale*, to mark or diſtinguiſh thoſe Seven Degrees, makes uſe of the ſame Seven Letters which in the Kalender denote the Seven Days of the Week; *viz. A, B, C, D, E, F, G.* after which follow *A, B, C, &c.* over again, ſo often repeated

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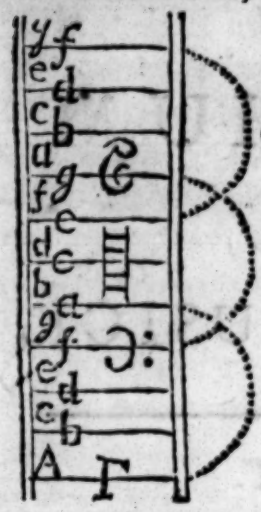
as the Compaſs of Muſick doth require. The Order of thoſe Letters is ſuch as you ſee in the adjoyned *Scale*; to wit, in Aſcending we reckon them forward; in Deſcending, backward. Where note, that every Eighth Letter, together with its degree of *Sound* (whether you reckon upward or downward) is ſtill the like, as well in nature as denomination.



Together with theſe Letters, the *Scale* conſiſts of Lines and Spaces, each Line and each Space being a ſeveral Degree, as you may perceive by the Letters ſtanding in them.

Thoſe Letters are called *Cliffs*, *Claves*, or *Keys*; becauſe they open to us the meaning of every Song.

On the loweſt line is commonly placed this *Greek* letter Γ, which *Guido Aretinus*, who reduced the *Greek Scale* into this form, did place at the bottom, to ſignifie from whence he did derive it; and from that Letter the *Scale* took the name of *Camma*, or *Gam-ut*.

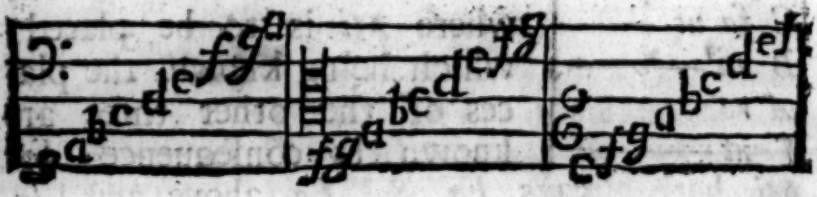
On the middle of the *Scale*, you ſee three of thoſe Letters in Different Characters; of which ſome one is ſet at the begining of every Song. The loweſt of them is the *F Cliff*, marked thus 𝄢 which is peculiar to the *Baſs*. The higheſt is a *G Cliff* made thus 𝄞 and ſignifies the *Treble* or higheſt part. Betwixt theſe two, ſtands the *C Cliff*, marked thus 𝄡 which is a Fifth below the *G Cliff*, and a Fifth alſo above the *F Cliff*, as you may obſerve by compting the degrees in the *Scale*;

Scale, reckoning both the terms inclusively. This *Cliff*, ſtanding in the middle, ſerves for all Inner parts.

When we ſee any one of theſe, we know thereby what part it is, and alſo what Letters belong to each Line and Space, which, though (for brevity) not ſet down at large, are, notwithſtanding ſuppoſed to be in thoſe five Lines and Spaces, in ſuch order and manner as they ſtand in the Scale it ſelf.

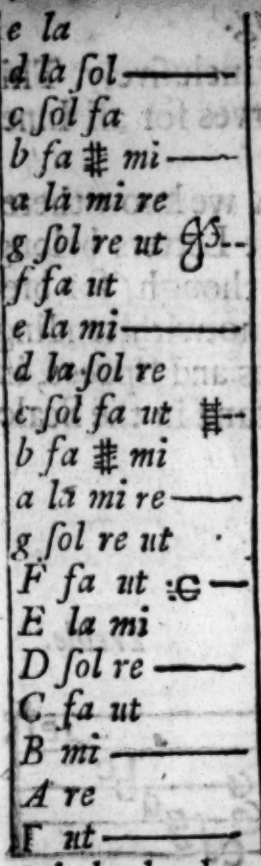
Example.

Baſs. *Inner part.* *Treble.*



§ 2. *Of naming the Degrees of Sound.*

BEfore we come to the Tuning of theſe Degrees, you may obſerve, that a voice doth expreſs a Sound beſt, when it pronounceth ſome word or ſyllable with it. For this cauſe, as alſo for order and diſtinction ſake, ſix Syllables were uſed in former times, *viz. Ut*, *Re*, *Mi*, *Fa*, *Sol*, *La*, which being joyned with the Seven Letters, their *Scale* was ſet down in this manner, as follows.



Four of these, to wit, *Mi*, *Fa*, *Sol*, *La*, (taken in their significancy) are necessary assistants to the right Tuning of the Degrees of Sound, as will presently appear. The other two *Ut* and *Re*, are superfluous, and therefore laid aside by most Modern Teachers.

We will therefore make use only of *Mi*, *Fa*, *Sol*, *La*, and apply them to the Seven Letters, which stand for the Degrees of *Sound*. In order to which, we must first find out where *Mi* is to be placed; which being known, the places of the other three are known by consequence; for *Mi* hath always *Fa*, *Sol*, *La*, above and *La*, *Sol*, *Fa*, under it, in such order and manner as you see them set in the Margin. I will therefore only give you a Rule for placing of *Mi*, and the work is done.

la
sol
fa
mi
la
sol
fa

A Rule for placing of Mi.

THe first and most natural place for *Mi* is in *B*. But if you find in that line or space which belongs to *B*, such a little mark or letter as this [♭] which is called a ♭ *flat*, and excludes *Mi* wheresoever it comes, then is *Mi* to be placed in *E*, which is its second natural place. If *E* have also a ♭ *flat* in it; then of necessity, you must place your *Mi* in *A*.

I have ſeen Songs with a ♭ *flat* ſtanding in *A*, in *B*, and in *E*, all at once; by which means *Mi* has been excluded from all its three places: but ſuch Songs are irregular, (as to that which we call the *ſol-fa-ing* of a Song) being deſigned for inſtruments rather than for Voices: However, if any ſuch Song ſhould be propoſed to you, place your *Mi* in *D*, with *fa*, *ſol*, *la*, above and *la*, *ſol*, *fa*, under it, as formerly delivered.

§ 3. *Concerning* ♭ flat, *and* ♯ ſharp.

AS for the ♭ *flat* we laſt mentioned, take notice, that when it is ſet at the beginning of a Song, it cauſes all the Notes ſtanding in that Line or Space, to be called *Fa*, throughout the whole Song. In any other place, it ſerves only for that particular Note before which it is placed. Mark alſo, (and bear it well in mind) that whereſoever you ſing *Fa*, that *Fa* is but the diſtance of a *Semitone* or *Half-Note* from the Sound of that degree which is next under it; which *Semitone*, together with its *Fa*, muſt of neceſſity come twice in every *Octave*; the reaſon whereof is, that the two principal Concords in Muſick (which are a *Fifth* and an *Eight*) would, without that abatement, be thruſt out of their proper places. But this you will better underſtand hereafter.

There is yet another Mark in Muſick, neceſſary to be known in order to the right Tuning of a Song, which is this ♯ called a *ſharp*. This *ſharp* is of a contrary nature to the ♭ *flat*; for, whereas that ♭ takes away a *Semitone* from the ſound of the Note before which it is ſet, to make it more *grave* or *flat*; This ♯ doth add a *Semitone* to the Note to make it more *acute* or *ſharp*.

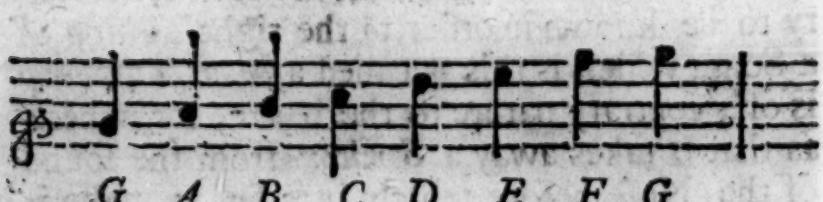
If it be ſet at the beginning of a Song, it makes all the Notes ſtanding in that Line or Space, to be *ſharp*; that is, half a Tone higher, throughout the whole Song or Leſſon, without changeing their Name. In any other place, it ſerves only for that particular Note before which it is applyed.

§ 4. *Of Tuning the Degrees of Sound.*

TUning is no way to be taught but by Tuning; and therefore you muſt procure ſome who know how to Tune theſe Degrees (which every one doth that hath but the leaſt Skill in Muſick) to Sing them over with you, untill you can tune them by your ſelf.

If you have been accuſtomed to any Inſtrument, as, a *Violin* or *Viol*, you may by the help of either of theſe (inſtead of an aſſiſting Voice) guide or lead your own Voice to the perfect Tuning of them, for every Degree is that diſtance of Sound which may be expreſt by riſing gradually Eight Notes taken from the plain Scale of the Violin-notes, beginning at *G ſolreut* on the ſecond Line, as you'l ſee in the Example.

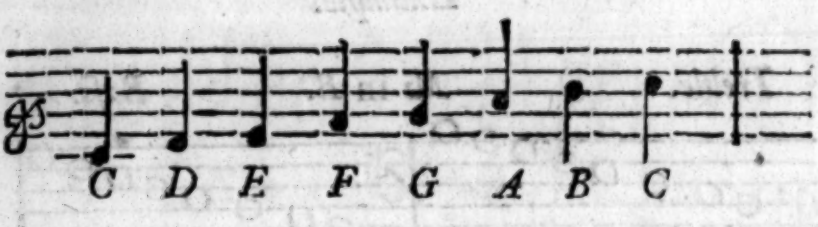
Example.



And

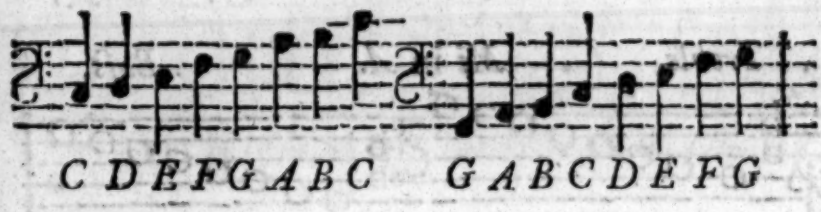
And leaſt that ſhould be too high you may begin from *Cfaut* on the firſt Added Line, *viz.*, next below the Five uſual Lines.

Example.



Theſe Examples being ſuited to the *Treble* and *Tenor* Voice, it will not be amiſs to give you ſome for the *Baſs*, which Examples may be Play'd on the *Baſs-Viol*, or, *Harpſichord*.

Example.

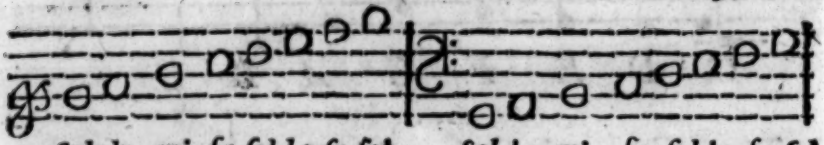


There being compaſs of Notes in the latter for any Voice which is to be perform'd by ſtriking of thoſe Keys which expreſs any of the fore cited Examples, beginning with either *Gſolreut*, or, *Cfaut* in the *Treble-Cliff*; or, with *Cfaut*, or, *Gſolreut* in the *Baſs-Cliff*, according to the Pitch of your own Voice: Either of which you will eaſily find in the plain Scale for the *Harpſichord* with the ſame Names, and ſtanding on the ſame Lines and Spaces, as you ſee 'em in the Examples foregoing.

Having learn't to tune them according to their natural Sounds, you may then proceed to tune them when the *Mi* is remov'd according to the following Examples.

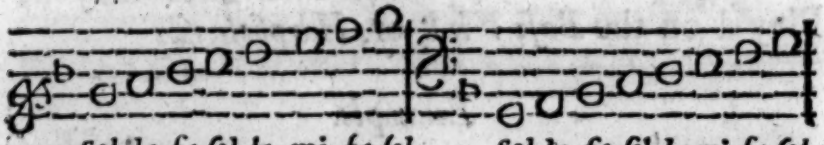
Example.

Treble. *Mi* in *B.* *Baſs.*



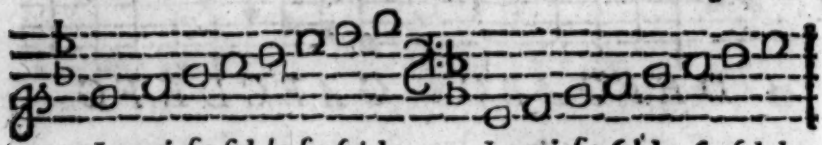
Sol la mi *fa ſol la fa ſol* *Sol la* mi *fa ſol la fa ſol*

Treble. *Mi* in *E.* *Baſs.*



Sol la fa ſol la mi *fa ſol* *Sol la fa ſol la* mi *fa ſol*

Treble. *Mi* in *A.* *Baſs.*



La mi *fa ſol la fa ſol la* *La* mi *fa ſol la fa ſol la*

And here you may obſerve what an advantage theſe four Syllables do afford us towards the right tuning of the Degrees; for as *mi* directs apt and fitting places for *fa*, *ſol*, and *la*, to ſtand in due order both above and under it; ſo *fa* doth ſhew us where we are to place the *Semitone* or half Note, which (as I ſaid) muſt have two places in each *Octave*, that the Degrees may meet the two Concords in their proper places.

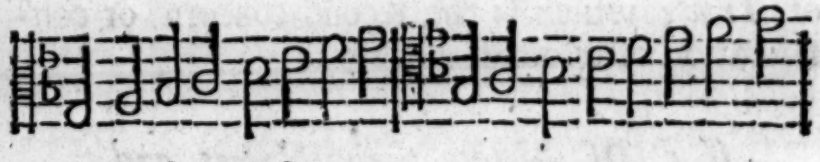
Now, as you have ſeen the three places of *mi* in the *Gſolreut* and *Ffaut-Cliff*, which are the *Treble*

ble and *Baſs*; 'tis requiſite to give you an Example of them in the *Counter Tenor*, and *Tenor-Cliff*.

Counter Tenor. *Tenor.*

Sol la mi *fa ſol la fa ſol* *Sol la* mi *fa ſol la fa ſol*

Sol la fa ſol la mi *fa ſol* *Sol la fa ſol la* mi *fa ſol*

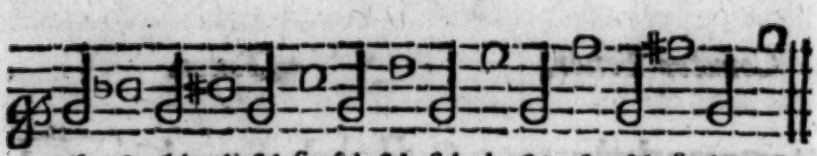


La mi *fa ſol la fa ſol la* *La* mi *fa ſol la fa ſol la*

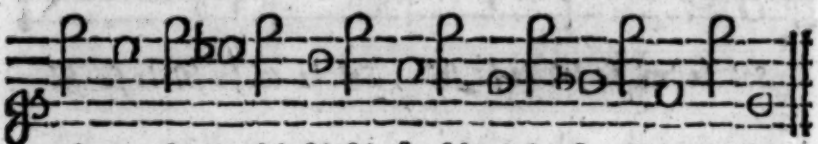
When you have brought your Voice to riſe and fall by Degrees in manner aforeſaid, I would then have you exerciſe it to aſcend and deſcend by leaps, to all the diſtances in an *Octave*, both *flat* and *ſharp* in manner as follows:

Example.

Example.



Sol fa ſol mi, *ſol fa ſol ſol, ſol la ſol fa, ſol fa ſol ſol.*



Sol la ſol fa, ſol ſol ſol fa, ſol mi *ſol fa, ſol la ſol ſol.*

Having ſpoken of Naming and Tuning of ſounds, it now comes in order that we treat of their length or quantity, according to meaſure of *Time*; which is the ſecond concern or conſideration of a ſound.

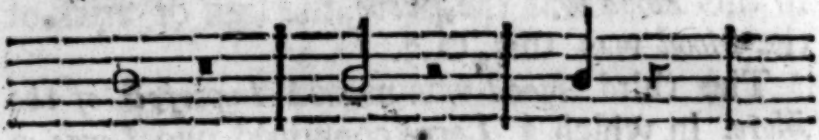
§ 5. *Of Notes, their Names and Characters.*

THe firſt two notes in uſe, were *Nota Longa & Nota Brevis*, (our *Long* and *Breve*) in order to a long and ſhort ſyllable. Only they doubled or trebled their *Longa*, and called it *Larga*, or *Maxima Nota*, which is our *Large*.

When Muſick grew to more perfection, they added two Notes more, under the Names of *ſemi brevis* and *Minima Nota*; (our *Semibreve* and *Minum*) which later was then their ſhorteſt Note.

To theſe, later times have added Note upon Note, till at laſt we are come to *Demiſemiquaver*, which is the ſhorteſt or ſwifteſt Note that we have now in practice. The Characters and Names of ſuch as are moſt in uſe at preſent are theſe that follow.

Semibreve. *Minum.* *Crotchet.*



Quaver. *Semiquaver.* *Demiſemiquaver.*

The ſtrokes or marks which you ſee ſet after them, are called *Pauſes* or *Reſts*; (that is, a ceſſation or intermiſſion of ſound) and are of the ſame length or quantity (as to meaſure of time) with the Notes which ſtand before them; and are likewiſe called by the ſame names, as *Semibreve Reſt*, *Minum Reſt*, *Crotchet Reſts*, &c.

And now from the Names and Characters of Notes, we will proceed to their meaſures, quantities, and proportions.

§ 6. *Of the Antient Moods or Meaſures of Notes.*

IN former times they had four *Moods*, or *Modes* of meaſuring Notes. The firſt they called *Perfect of the More*, (*Time* and *Prolation* being implyed) in which a *Large* contained three *Longs*, a *Long* three *Breves*, a *Breve* three *Semibreves*, and a *Semibreve* three *Minums*: ſo it is ſet down in later

later Authors, though I make a doubt whether *Semibreves* and *Minums* (at leaſt *Minums*) were ever uſed in this *Mood*. Its ſign was this, ⊙ 3.

The ſecond *Mood* had the name of *Perfect of the Leſs*. In this, a *Large* contained two *Longs*, a *Long* two *Breves*, a *Breve* three *Semibreves*, and a *Semibreve* two *Minums*. The *Time* or *Meaſure-Note* in this *Mood* was the *Breve*, the ſign or mark of the *Mood* was this, O 3.

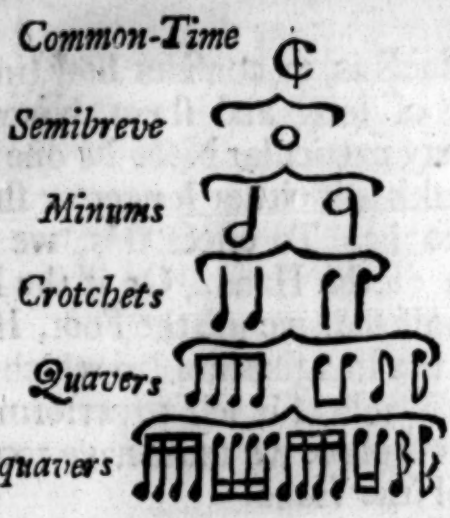
The third *Mood* was named *Imperfect of the More*. In which a *Large* contained two *Longs*, a *Long* two *Breves*, a *Breve* two *Semibreves*, and a *Semibreve* (which was the *Time-Note* in this *Mood*) contained three *Minums*. Its mark or ſign was this, ☾ 3.

The meaſure of theſe three *Moods* was *Tripla*, of which more hereafter. To tell you their diſtinction of *Mood*, *Time*, and *Prolation*, were to little purpoſe; the *Moods* themſelves wherein they were concerned, being now worn out of uſe.

The fourth *Mood* they named *Imperfect of the Leſs*, which we now call the *Common Mood*, the other three being laid aſide as uſeleſs. The ſign of this *Mood* is a *Semicircle*, thus, C, which denotes the ſloweſt Time, and is generally ſet before grave Songs or Leſſons: the next is this ₵ which is a degree faſter, the next mark thus 𝄵 or, thus 2, and is very Faſt, and denotes the Quickeſt Movement in this Meaſure of *Common Time*: as for *Triple Time*, I ſhall ſpeak of it hereafter. In this Meaſure of *Common Time*, one *Semibreve* which is the longeſt Note, contains 2 *Minums*, 4 *Crotchets*, 8 *Quavers*, &c. which (for your better underſtanding) is preſented to your View in the following Scheme.

Example.

Example.



Note, that the *Large* and *Long* are now of little uſe, being too long for any Voice or Inſtrument (the Organ excepted) to hold out to their full length. But their *Reſts* are ſtill in frequent uſe, eſpecially in grave Muſick, and Songs of many Parts.

You will ſay, if thoſe Notes you named be too long for the Voice to hold out, to what purpoſe were they uſed formerly? To which I anſwer; they were uſed in *Tripla Time*, and in a quick Meaſure; quicker (perhaps) than we now make our *Semibreve* and *Minum*. For, as After-times added new Notes, ſo they (ſtill) put back the former into ſomething a ſlower Meaſure.

§ 7. *Of keeping* Time.

OUr next buſineſs is, to conſider how (in ſuch a diverſity of long and ſhort Notes) we come to give every particular Note its due Meaſure, without making it either longer or ſhorter than it ought to be. To effect this, we uſe a conſtant motion of the Hand. Or if the Hand be otherwiſe employed, we uſe the Foot. If that be alſo ingaged, the Imagination (to which theſe are but aſſiſtant) is able of it ſelf to perform that office. But in this place we muſt have recourſe to the motion of the Hand.

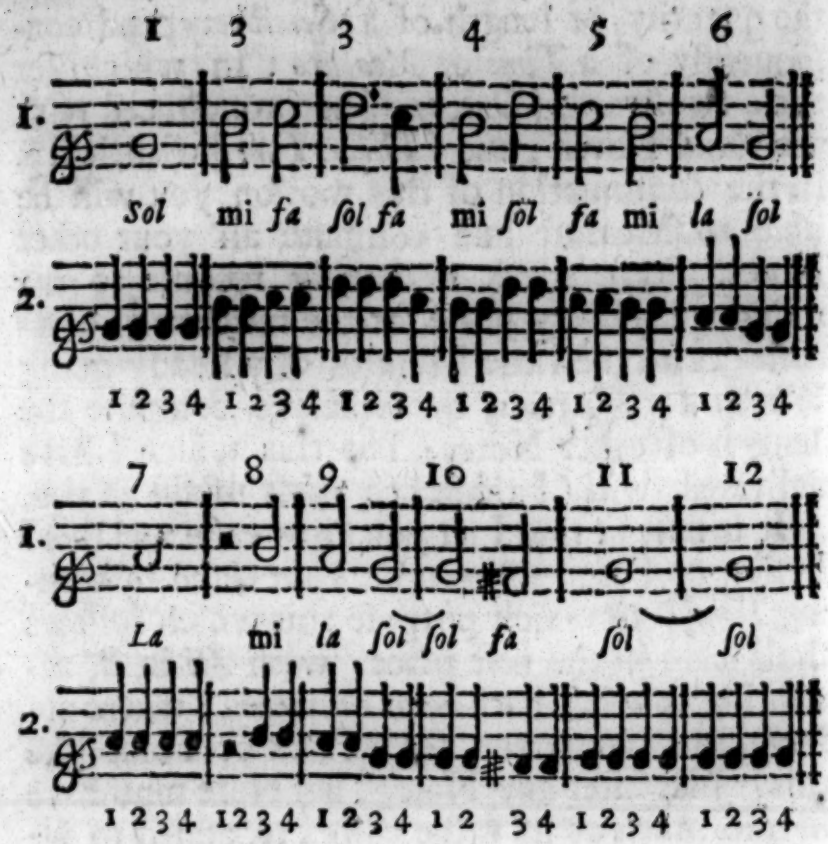
This motion of the Hand is *Down* and *Up*, ſucceſſively and equally divided. Every *Down* and *Up* being called a *Time* or *Meaſure*. And by this we meaſure the length of a *Semibreve*; which is therefore called the *Meaſure-Note*, or *Time-Note*. And therefore, look how many of the ſhorter Notes go to a *Semibreve*, (as you did ſee in the *Scheme*) ſo many do alſo go to every *Time* or *Meaſure*. Upon which accompt, two *Minums* make a *Time*, one down, the other up; Four *Crotchets* a *Time*, two down, and two up. Again, Eight *Quavers* a *Time*, four down, and four up. And ſo you may compute the reſt.

But you may ſay, I have told you that a *Semibreve* is the length of a *Time*, and a *Time* the length of a *Semibreve*, and ſtill you are ignorant what that length is.

To which I anſwer, (in caſe you have none to guide your Hand at the firſt meaſuring of Notes) I would have you pronounce theſe words [*One, two, three, Four*] in an equal length, as you would (leiſurely) read them: Then fancy thoſe four words to be four *Crotchets*, which make up the

the quantity or length of a *Semibreve*, and conſequently of a *Time* or *Meaſure*: In which, let theſe two words [*One, two*] be pronounced with the Hand Down; and [*Three, Four*] with it Up. In the continuation of this motion you will be able to Meaſure and compute all your other Notes. Some ſpeak of having recouſe to the motion of a lively pulſe for the meaſure of *Crotchets*; or to the little Minutes of a ſteddy going Watch for *Quavers*, by which to compute the length of other Notes; but this which I have delivered, will (I think) be moſt uſeful to you.

It is now fit that I ſet you ſome eaſie and ſhort Leſſon or Song, to exerciſe your Hand in keeping *Time*; to which purpoſe this which follows ſhall ſerve in the firſt place; with *Mi* in *B*, according to what hath been delivered: where obſerve, that when you ſee a Prick or Point like this [·] ſet after any Note, That Note muſt have half ſo much as its value comes to, added to it: That is if it be a *Semibreve*, that *Semibreve*, with its Prick, muſt be holden out the length of three *Minums*: If it ſtand after a *Minum*, that *Minum* and the Prick muſt be made the length of three *Crotchets*: but ſtill to be Sung or Played as one entire Note. And ſo you may conceive of a Prick after any other Note.

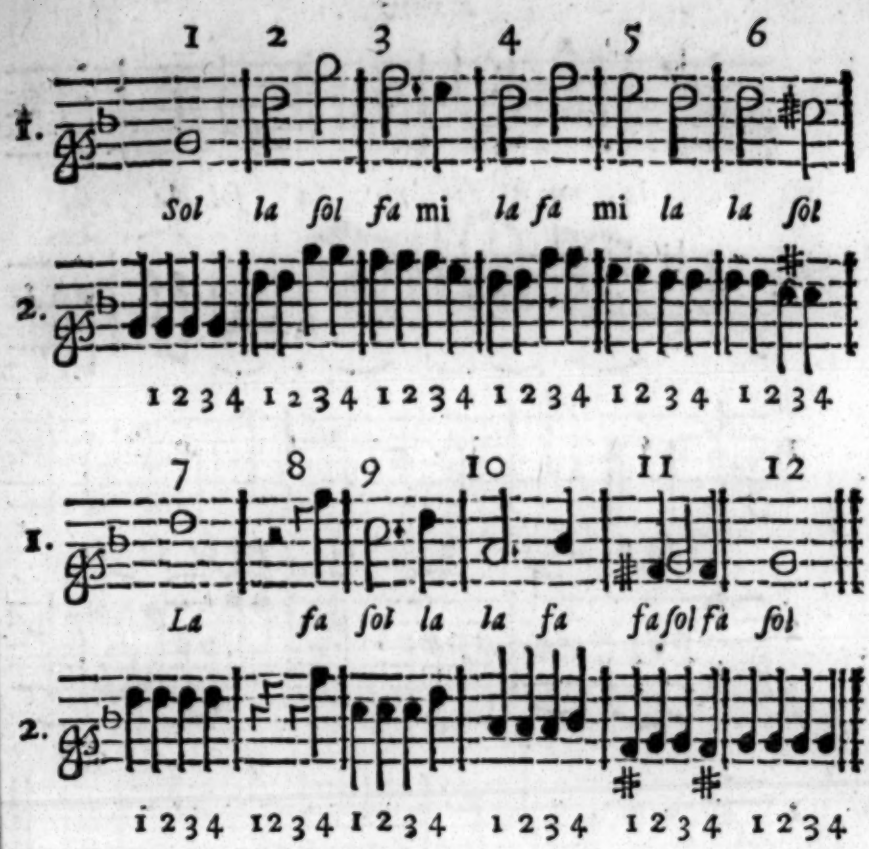


Here you have every Time or Meaſure diſtinguiſhed by ſtrokes croſſing the Lines; which ſtrokes (together with the Spaces betwixt them) are called *Bars*. In the third *Bar* you have a *Minum* with a Prick after it; which *Minum* and Prick muſt be made the length of three *Crotchets*. In the Eight *Bar* you have a *Minum Reſt* which you muſt (ſilently) meaſure, as two *Crotchets*; according to the two Figures you ſee under it.

The ſecond Staff or Stanza is the ſame as the firſt; only it is broken into *Crotchets*, (four of which make a Time) by which you may exactly meaſure the Notes which ſtand above them, according to our propoſed Method.

When you can ſing the former Example in exact Time, you may try this next, which hath *Mi* in *E*.

I



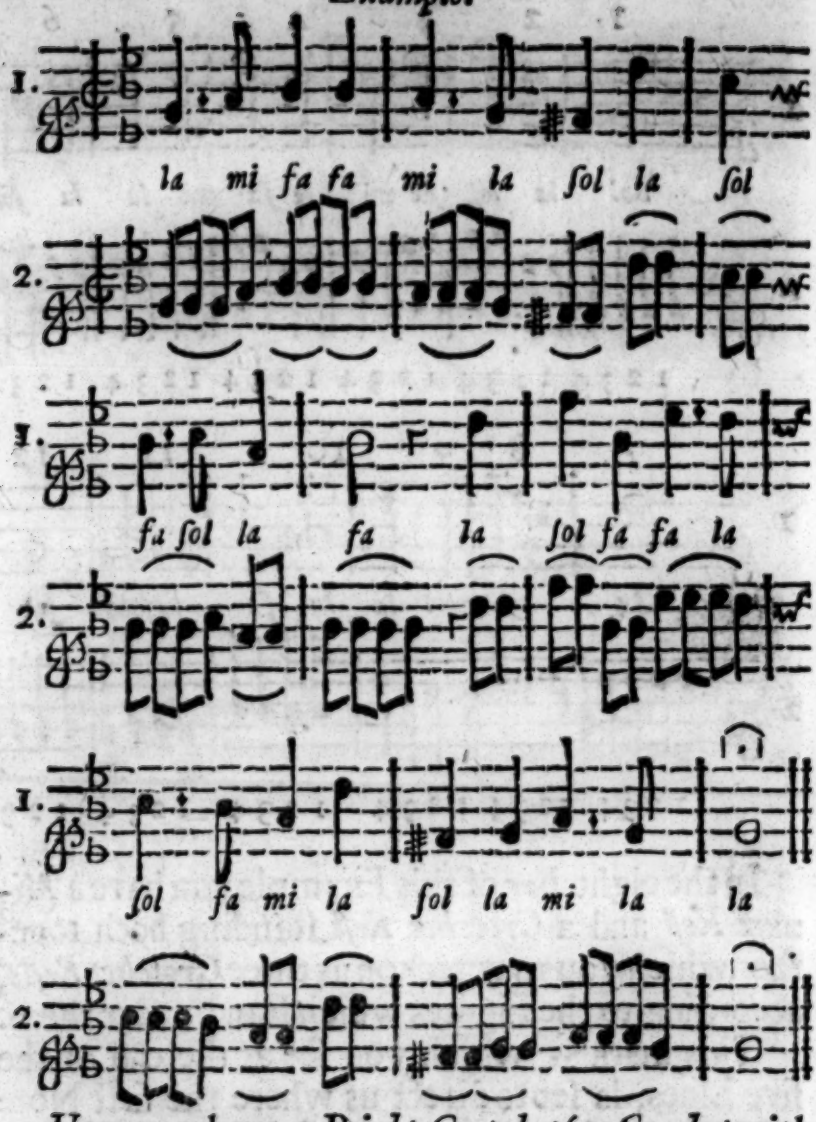
In the eight *Bar* of this Example you have a *Minum Reſt* and a *Crotchet Reſt* ſtanding both together, which you may reckon as three *Crotchet Reſts*, according to the Figures which ſtand under them.

This mark ♆ which you ſee at the end of the five Lines, is ſet to direct us where the firſt Note of the next five Lines doth ſtand, and is therefore called a *Directer*.

We will now proceed to quicker Notes, in which, we muſt turn our dividing *Crotchets* into *Quavers*; Four whereof muſt be Sung with the Hand *down*, and four with it *up*.

Your Example ſhall be ſet with a *G Cliff*, and *Mi* in *A*, that you may be ready in naming your Notes, in any of the *Cliffs*.

Example.



Hear you have a *Prickt-Crotchet* (or *Crochet* with a Prick after it) divided into three *Quavers*, in ſeveral places of this Example; expreſſed by the *Quavers* in the under Staff: which *Quavers* I would have you to ſing or play often over, that they may Teach you the true length of your *Prick[illegible]Crotchet*, which is of great uſe for Singing or Playing exactly in Time.

When you ſee an *Arch* or *Strcke* drawn over or under two, three, or more Notes, like thoſe in the lower

lower Staff of the late Example, it ſignifies in Vocal Muſick, ſo many Notes to be Sung to one Syllable; (as Ligatures did in former times) in Muſick made for Viols or Violins, it ſignifies ſo many Notes to be played with one motion of the Bow.

Two ſtrokes through the Lines ſignifie the end of a Strain. If they have Pricks on each ſide thus, the Strain is to be repeated.

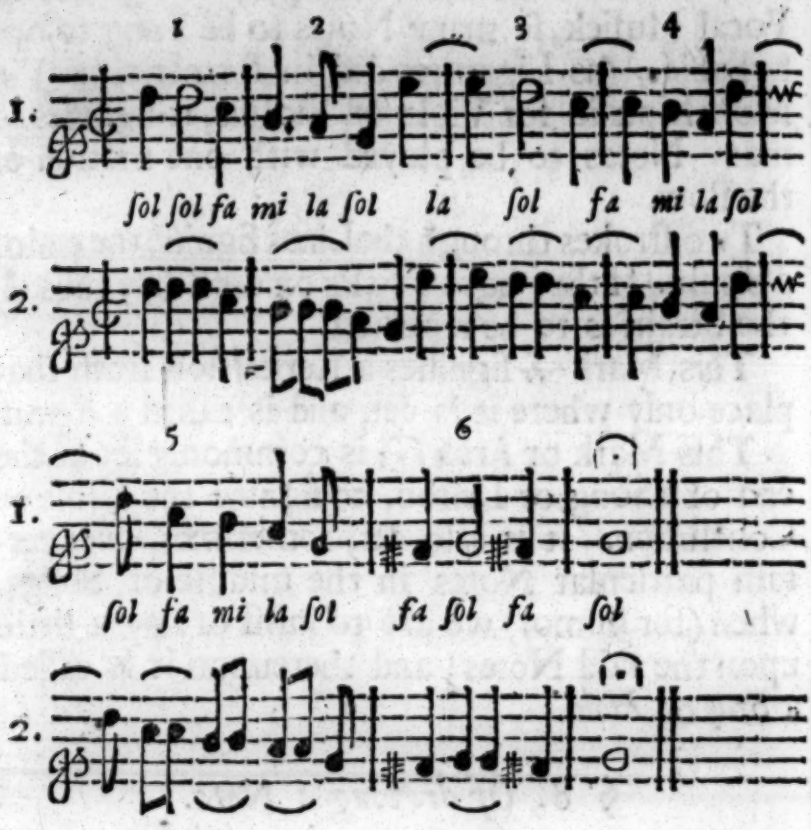
This Mark 𝄋 ſignifies a Repetition from that place only where it is ſet, and is called a *Repeat.*

This Mark or Arch ⌒ is commonly ſet at the end of a Song or Leſſon, to ſignifie the Cloſe or Concluſion. It is alſo ſet, ſometimes, over certain particular Notes in the middle of Songs, when (for humor) we are to inſiſt or ſtay a little upon the ſaid Notes; and thereupon it is called a *Stay* or *Hold.*

§ 8. *Of driving a Note.*

SYncope, or Driving a Note, is, when after ſome ſhorter Note which begins the Meaſure or Half-meaſure, there immediately follow two, three, or more Notes of a greater quantity, before you meet with another ſhort Note (like that which began the driving) to make the number even; as when an odd *Crotchet* comes before two, three, or more *Minums*; or an odd *Quaver* before two, three, or more *Crotchets.*

To facilitate this, divide always the Greater Note into two of the Leſſer; that is, if they be *Minums*, divide them into two *Crocthets* a piece; if *Crochets*, into two *Quavers.*



In this Example, the firſt Note is a *Crotchet*, which *drives* through the *Minum* in *D*, and the Meaſure is made even by the next *Crotchet* in *C*.

The ſecond *Barr* begins with a *Prickt-Crotchet*, which is divided into three *Quavers*, in the lower Staff, as formerly ſhewed. In the ſame *Bar* the *Crotchet* in *G*, is *driven* through three *Minums*, *viz.* thoſe in *E*, *D*, *C*, and the number is made even by the *Crotchet* in *B*, which anſwers to that *Crotchet* which begun the *driving*. The fifth *Bar* begins with a *Quaver*, which is driven through the three *Crotchets*, ſtanding in *C*, *B*, *A*, and is made even by the *Quaver* in *G*, which anſwers to it, and fills up the meaſure. All which is made eaſie by dividing them into ſuch leſſer Notes as you ſee in the lower Staff.

§ 9. *Con-*

§ 9. *Concerning odd* Reſts.

Odd Reſts we call thoſe which take up only ſome part or parcel of a *Semibreves* Time or Meaſure, and have always reference to ſome odd Note; for by theſe two *Odds* the Meaſure is made even.

Their moſt uſual place is the Beginning or Middle of the Time, yet ſometimes they are ſet in the latter part of it, as it were, to fill up the Meaſure.

If you ſee a ſhort *Reſt* ſtand before one that is longer, you may conclude that the ſhort *Reſt* is ſet there in reference to ſome odd Note which went before: For there is no ſuch thing as *driving* a ſhorter *Reſt* through a longer, like that which we ſhewed in Notes.

When two *Minum Reſts* ſtand together (in common Time) you may ſuppoſe that the firſt of them belongs to the foregoing Time, and the ſecond to the Time following; otherwiſe they would have been made one entire *Semibreve-Reſts.*

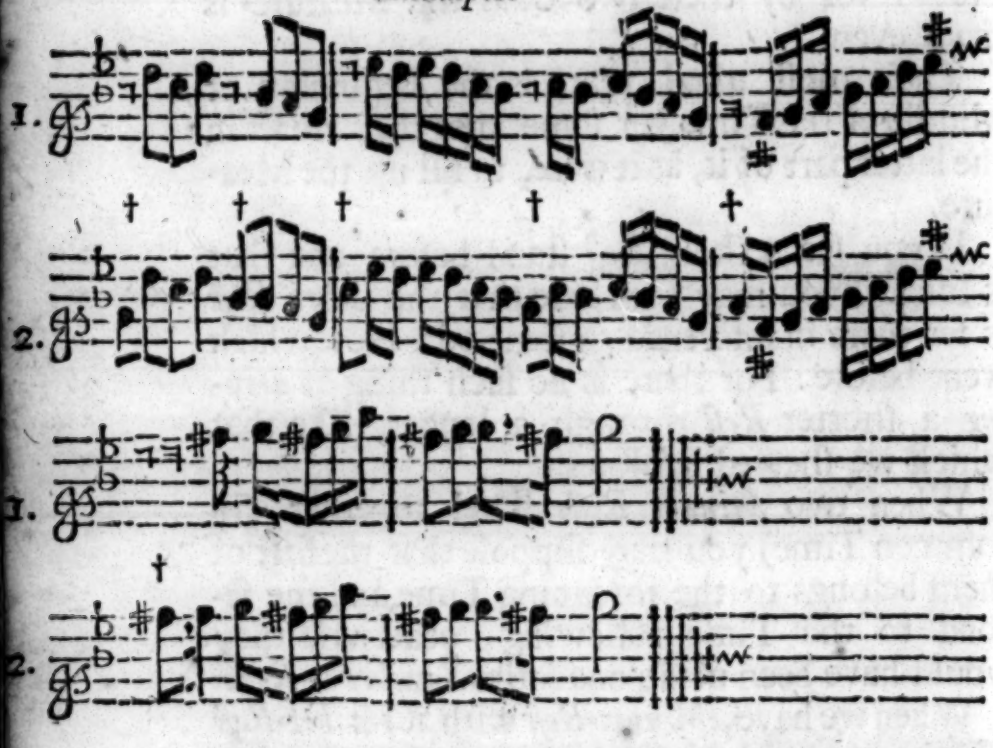
When we have a *Minum-Reſt* with a *Crotchet-Reſt* after it, we commonly count them as three *Crotchet-Reſts.* In like manner we reckon a *Crotchet* and a *Quaver-Reſt* as three *Quaver-Reſts*; and a *Quaver* and *Semiquaver* as three *Semiquaver-Reſts.*

Concerning the *Minum* and *Crotchet-Reſt*, I need ſay no more, ſuppoſing you are already well enough informed in their meaſure, by what has been delivered: The chief difficulty is in the other two; to wit, the *Quaver* and the *Semiquaver-Reſts*; which indeed, are moſt us'd in Inſtrumental Muſick.

Your beſt way to deal with theſe at firſt, is to play them, as you would do Notes of the ſame

quantity: placing thoſe ſuppoſed or feigned Notes, in ſuch places as you think moſt convenient. I will give you one Example, which being well conſider'd and practis'd will do the buſineſs,

Example.

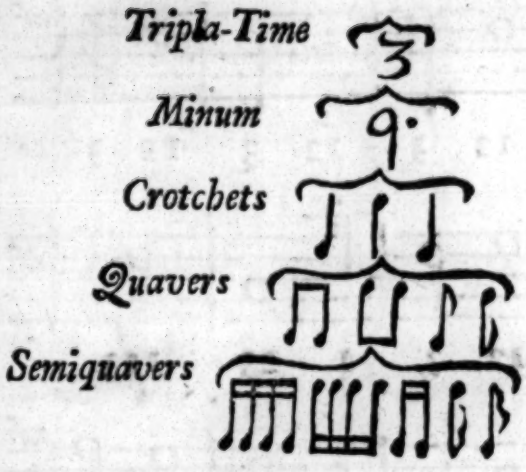


Practice this Example, firſt according to the ſecond or lower Staff. And when you have made that perfect, leave out the Notes which have Daggers over them (and in Inſtrumental Muſick the Bows which did expreſs them) and then it will be the ſame as the firſt Staff. By this means you will get a Habit of making theſe ſhort *Reſts* in their due meaſure.

The Notes you ſee with one daſh or ſtroke through their Tails, are *Quavers*. Thoſe with two ſtrokes are *Semiquavers*. When they have three, they are *Demiſemiquavers*.

§ 19 *Of*

§ 10. *Of* Tripla Time.

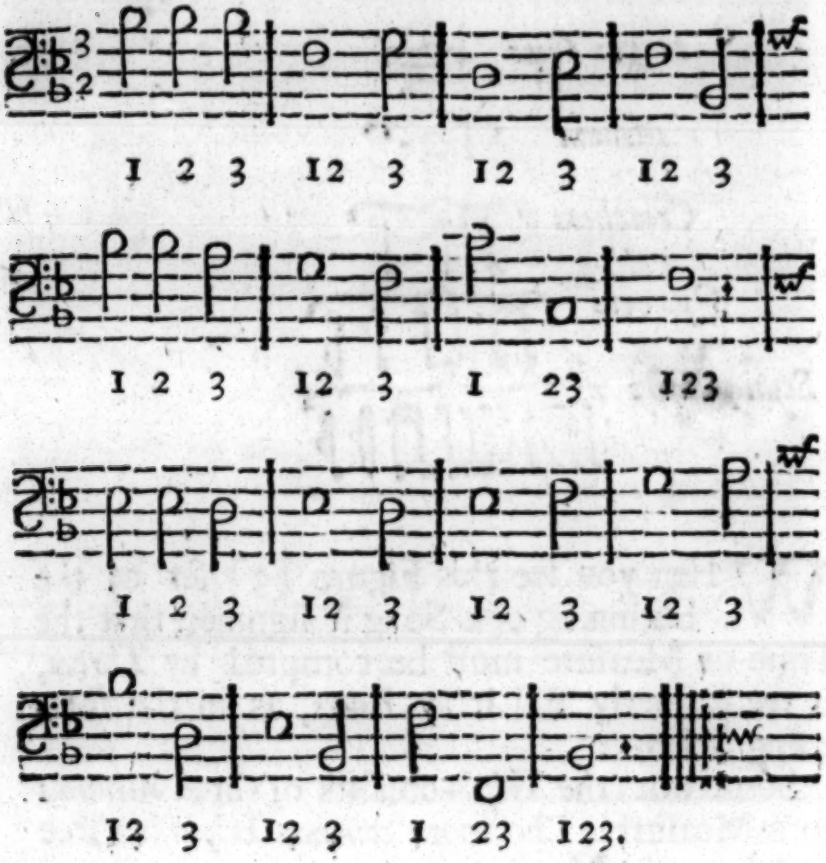


WHen you ſee this Figure [3] ſet at the beginning of a Song it ſignifies, that the Time or Meaſure muſt be compted by *Threes*, as we formerly did it by *Fours*, as in the foregoing Scheme.

Sometimes the *Tripla* conſiſts of three *Minums* to a Meaſure. The more *common Tripla* is three *Crotchets* to a Meaſure.

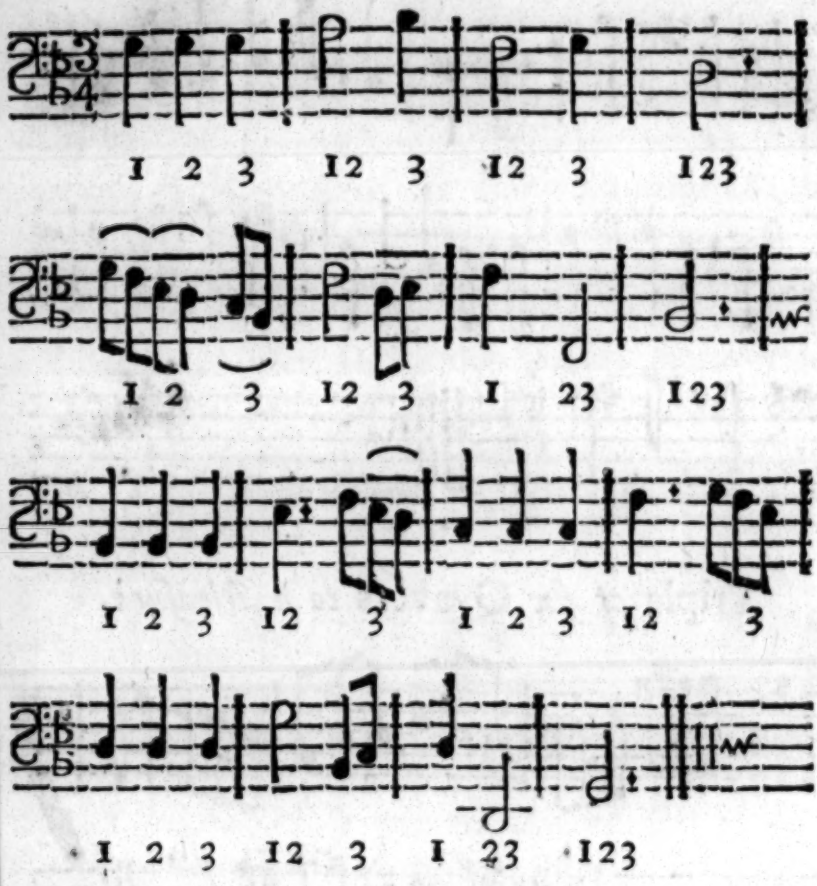
In thoſe two ſorts of *Tripla*, we compt or imagine theſe two words [*One Two*] with the Hand *down*; and this word [*Three*] with it *up*, ſee the examples following with their proper Figures fix'd to 'em.

Tripla of Three Minums to a Meaſure.



Tripla

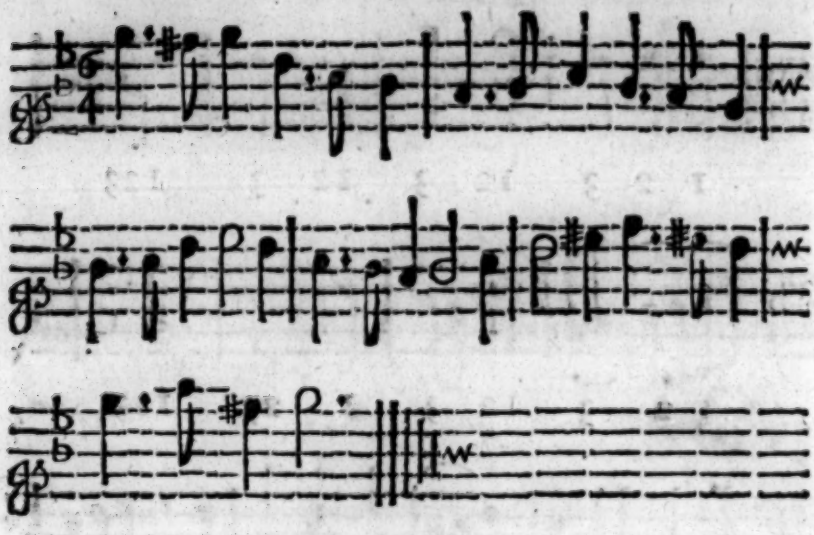
Tripla *of three* Crotchets *to a Meaſure.*



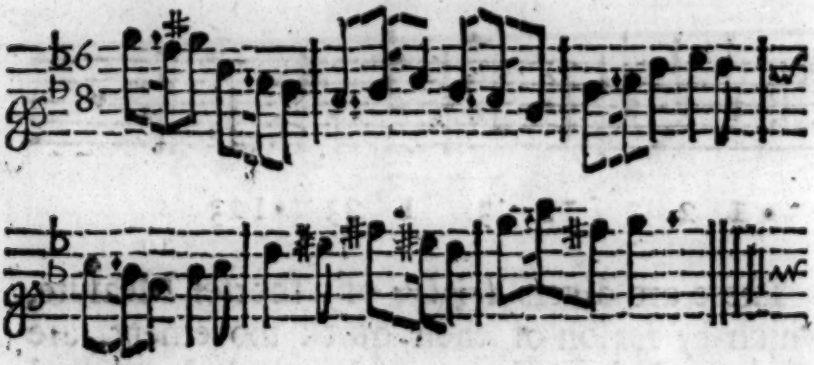
There are divers *Tripla's* of a ſhorter Meaſure, which by reaſon of their quick movement, are uſually meaſured by compting three down, and three up, with the hand; ſo that of them it may be ſaid, that two Meaſures make but one *Time*, and thoſe quick *Tripla's* are prick't ſometimes with *Crotchets* and *Minums*; and ſometimes with *Quavers* and *Crotchets*. I will ſet you one Example prick't both ways, with heir proper *Moods* fixt to 'em, that you may not be ignorant of either when they ſhall be laid before you.

Tripla

Tripla *of ſix* Crotchets *to a Meaſure.*



Tripla *of ſix* Quavers *to a Meaſure.*



Beſides theſe ſeveral ſorts of *Tripla's* before mention'd, you will meet with theſe ſeveral *Moods* which follow, as 3 *Quavers* in a Bar, whoſe *Mood* is mark'd thus, $\frac{3}{8}$ Nine *Quavers* in a Bar mark'd thus $\frac{9}{4}$ and is beat 6 down, and 3 up. Twelve *Quavers* in a Bar mark'd thus $\frac{12}{8}$ and is beat 6 down 6 up, the ſame you have in *Crotchets*, as the laſt two mention'd, which carry the ſame *Moods* and is beat the ſame way.

The

The like may be underſtood of any other proportion, which proportions, if they be of the greater inequallity, (that is, when the greater Figure doth ſtand above) do always ſignifie Diminution; as $\frac{3}{2}$ call'd *Seſquialtera* proportion, which ſignifies a *Tripla* Meaſure of three Notes to two, ſuch like Notes of *Common Time*, or as $\frac{6}{4}$ which ſignifies a Meaſure of ſix Notes to four of the like Notes in *Common Time.*

which in this acceptation is the leſſening, or abating ſomething of the full value of the Notes, a thing much uſed in former Times, when the *Tripla Moods* were in uſe.

§ 11. *Of Diminution in former practice.*

DIminution (in this acceptation) is the leſſening or abating ſomething of the full value or quantity of Notes; a thing much uſed in former times when the *Tripla Moods* were in faſhion. Their firſt ſorts of Diminution were by *Note*; by *Reſt*; and by *Colour*. By *Note*; as when a *Semibreve* followed a *Breve*, (in the Mood *Perfect of the Leſs*) That *Breve* was to be made but two *Semibreves*, which otherwiſe contained three. The like was obſerved, if a *Minum* came after a *Semibreve*, in the Mood named *Imperfect of the More*, in which a *Semibreve* contained three *Minums*.

By *Reſt*; as when ſuch *Reſts* were ſet after like Notes.

By *Colour*, as when any of the greater Notes, which contained three of the leſſer, were made black; by which they were diminiſhed a third part of their value.

Another ſign of Diminution is the turning of the ſign of the Mood backward thus ☽ (being

ſtill

ſtill in uſe) which requires each Note to be play'd or ſung twice ſo quick as when it ſtands the uſual way. Alſo a daſh or ſtroke through the ſign of the Mood thus ¢ is properly a ſign of Diminution; though many daſh it ſo, without any ſuch Intention.

They had yet more ſigns of Diminution; as Croſſing or Double-daſhing the ſign of the Mood; alſo the ſetting of Figures to ſignifie Diminution in *Dupla*, *Tripla*, *Quadrupla* proportion; with other ſuch like, which being now out of uſe, I will trouble you no further with them. And this is as much as I thought neceſſary for Tuning and Timing of Notes, which is all that belongs to the *Rudiments of Song*.

A COMPENDIUM OF PRACTICAL MUSICK.

The Second PART.

TEACHING *The Principles of Compoſition.*

§ 1. *Of Counterpoint.*

BEfore Notes of defferent Meaſure were in uſe, their way of Compoſing was, to ſet Pricks or Points one againſt another, to denote the Concords; the Length or Meaſure of which Points was ſung according to the quantity of the Words or Syllables which were applied to them. And becauſe, in compoſing our Deſcant, we ſet Note againſt Note, as they did Point againſt Point, from thence it ſtill retains the name of *Counterpoint.*

In

In reference to Compoſition in *Counterpoint*, I muſt propoſe unto you the *Baſs*, as the Ground-work or Foundation upon which all Muſical Compoſition is to be erected: And from this *Baſs* we are to meaſure or compute all thoſe Diſtances or Intervals which are requiſite for the joyning of other Parts thereto.

§ 2. *Of Intervals.*

AN *Interval* in Muſick is that Diſtance or Difference which is betwixt any two Sounds, where the one is more Grave, the other more Acute.

In reference to *Intervals*, we are firſt to conſider an Uniſon; that is, one, of the ſame ſound; whether produced by one ſingle Voice, or divers Voices ſounding in the ſame Tone.

This *Uniſon*, as it is the firſt Term to any *Interval*, ſo may it be conſidered in Muſick as an Unite in *Arithmetick*, or as a Point in *Goemetry*, not diviſible.

As ſounds are more or leſs diſtant from any ſuppoſed Uniſon, ſo do they make greater or leſſer *Intervals*; upon which accompt, *Intervals* may be ſaid to be like Numbers, *Indefinite*. But thoſe which we are here to conſider, be only ſuch as are contained within our common Scale of Muſick; which may be divided into ſo many Particles or Sections (only) as there be *Semitones* or Half Notes contained in the ſaid Scale; That is to ſay, Twelve in every *Octave*, as may be obſerved in the ſtops of fretted Inſtruments, or in the Keys of a Common *Harpſichord*, or *Organ*. Their Names are theſe that follow.

Uniſon.

12. *Diapaſon.*	12. Octave or 8*th.*
11. *Semediapaſon.*	11. Defective 8*th.*
11. *Sept. major.*	11. Greater 7*th.*
10. *Sept. minor.*	10. Leſſer 7*th.*
9. *Hexachordon ma.*	9. Greater 6*th.*
8. *Hexachordon mi.*	8. Leſſer 6*th.*
7. *Diapente.*	7. Perfect 5*th.*
6. *Semidiapente.*	6. Imperfect 5*th.*
6. *Tritone.*	6. Greater 4*th.*
5. *Diateſſaron.*	5. Perfect 4*th.*
4. *Ditone.*	4. Greater 3*d.*
3. *Semiditone.*	3. Leſſer 3*d.*
2. *Tone.*	2. Greater 2*d.*
1. *Semitone.*	1. Leſſer 2*d.*
Uniſon.	One Sound.

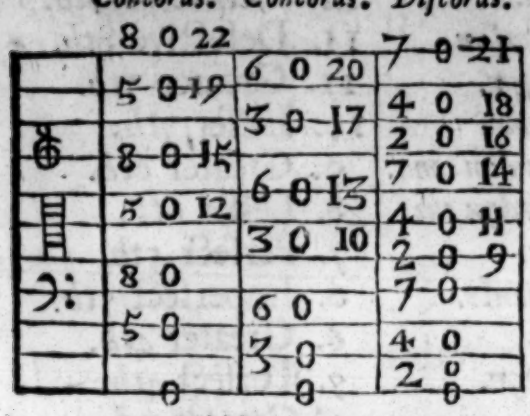
Where take notice, that the *Defective* 8*th.* and *Greater* 7*th.* are the ſame *Interval* in the Scale of Muſick. The like may be ſaid of the *Defective* 5*th.* and *Greater* 4*th.* Alſo you may obſerve, that the Particle *Semi*, in *Semidiapaſon*, *Semidiapente*, &c. doth not ſignifie the Half of ſuch an *Interval*, in Muſick; but only imports a deficiency, as wanting a *Semitone* of Perfection.

Out of theſe *Semitones* or Half Notes, ariſe all thoſe Intervals or Diſtances which we call Concords and Diſcords.

§ 3. *Of Concords.*

Concords in Muſick are theſe, 3*d.* 5*th.* 6*th.* 8*th.* By which I alſo mean their Octaves; as 10*th.* 12*th.* 13*th.* 15*th.* &c. All other Intervals, as 2*d.* 4*th.* 7*th.* and their Octaves, reckoning from the *Baſs*, are *Diſcords*; as you ſee in the following Scale.

As



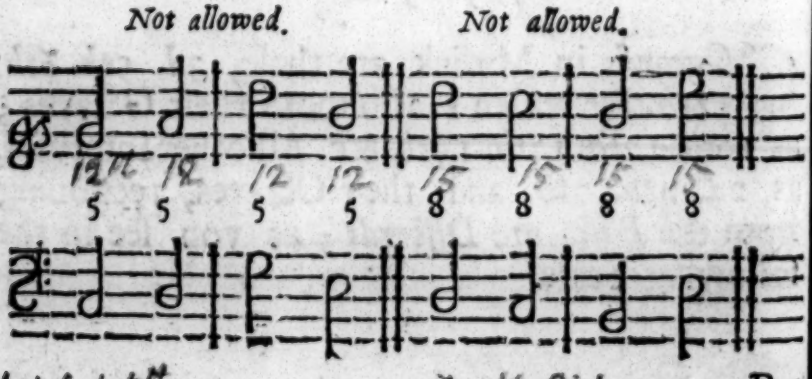
As you ſee the Concords and Diſcords computed here from the loweſt line upward; ſo are they to be reckoned from any line or ſpace wherein any Note of the *Baſs* doth ſtand.

Again, Concords are of two ſorts; *Perfect* and *Imperfect*, as you ſee denoted under the Scale. *Perfects* are theſe, 5*th*. 8*th*. with all their Octaves. *Imperfects* are a 3*d*. 6*th*. and their Octaves, as you ſee in the Scale.

Imperfects have yet another diſtinction; to wit, the *Greater* and *Leſſer* 3*d*. as alſo the *Greater* and *Leſſer* 6*th*.

§ 4. *Paſſage of the Concords.*

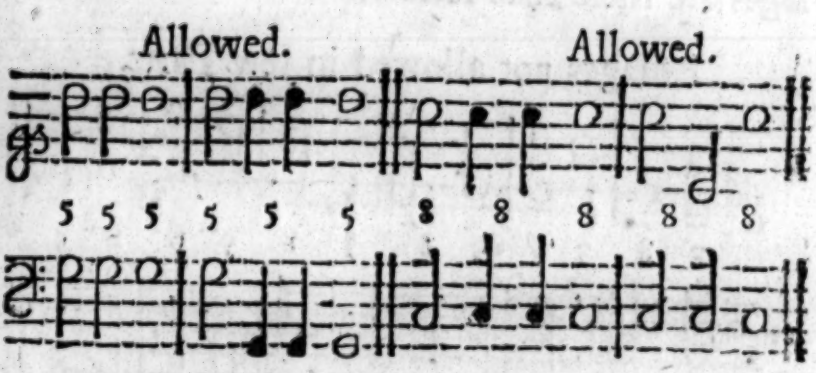
Firſt take notice that *Perfects* of the ſame kind. as two 5*ths*. or two 8*ths*. riſing or falling together, are not allowed in Compoſition; as thus,



But

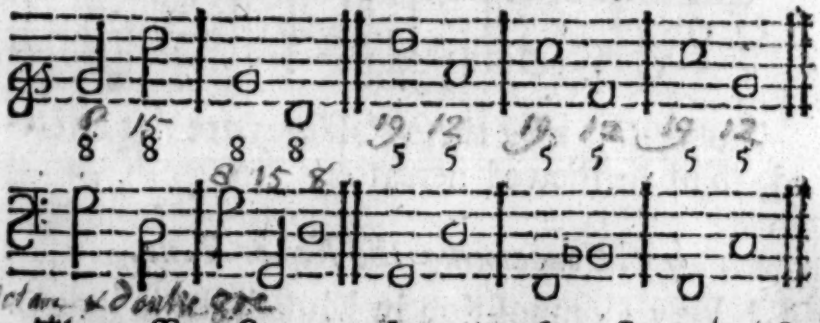
But if the Notes do either keep ſtill in the ſame line or ſpace, or remove (upward or downward) into the Octave; two, three, or more Perfects of the ſame kind may in that be allowed.

Example.



Alſo, in Compoſition of many Parts (where neceſſity ſo requires) two 5*ths.* or two 8*ths.* may be tolerated, the Parts paſſing in contrary Motion, thus:

Allowed in Compoſition of many Parts.



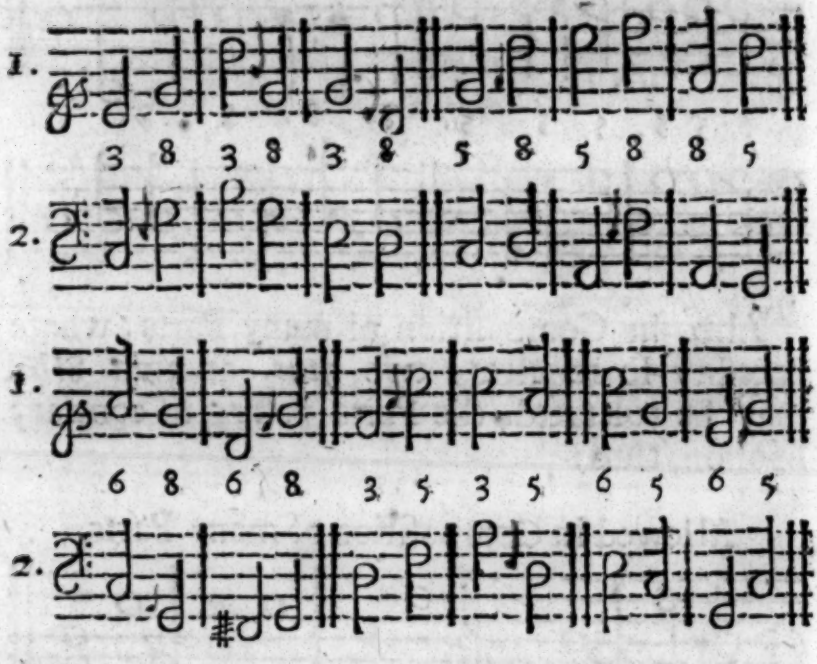
The paſſage from a 5*th.* to an 8*th.* or from an 8*th.* to a 5*th.* is (for the moſt part) allowable; ſo that the upper Part remove but one Degree.

As for 3*ds.* or 6*ths*, which are Imperfect Concords; two, three, or more of them, Aſcending or Deſcending together, are allowable and very uſual.

In fine you have liberty to change from any one, to any other different Concord. Firſt, when one

of the Parts keeps its place. Secondly, when both the Parts remove together, ſome few paſſages excepted, as being leſs elegant in Compoſition of two or three Parts; though in more Parts more allowance may be granted to them. The paſſages are theſe that follow.

Paſſages not allowed in few Parts.



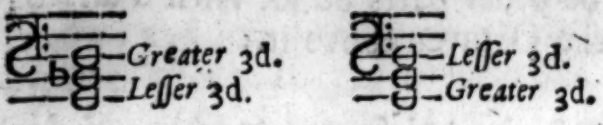
The reaſon why theſe Paſſages are not allowed, ſhall be ſhewed hereafter.

§. 5. *Concerning the Key or Tone.*

EVery Compoſition in Muſick, be it long or ſhort, is (or ought to be) deſigned to ſome one Key or Tone, in which the *Baſs* doth always conclude. This Key is ſaid to be either *Flat* or *Sharp*: not in reſpect of its ſelf; but in relation to the *Flat* or *Sharp* 3*d.* which is joyned to it.

To diſtinguiſh this, you are firſt to conſider its 5*th.* which conſiſts always of a Leſſer and a Greater 3*d.* as you ſee in theſe two Inſtances, the Key being in *G*.

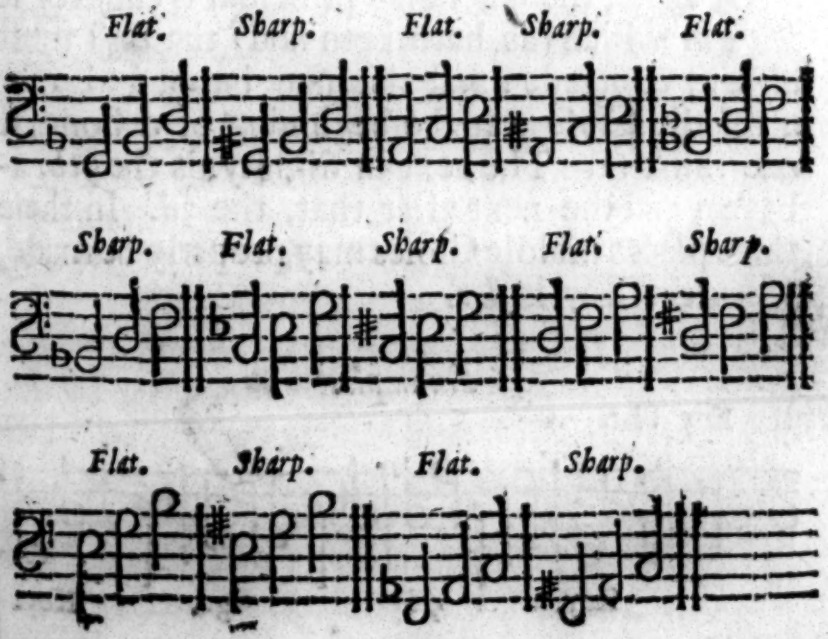
Greater



If the leſſer 3*d*. be in the lower place next to the Key, then is the Muſick ſaid to be ſet in a *flat* Key: But if the Greater 3*d*. ſtand next to the Key as it doth in the ſecond Inſtance, then the Key is called *Sharp*.

I will ſhew you this *Flat* and *Sharp* 3*d*. apply-ed to the Key in all the uſual places of an Oct-ave; to which may be referr'd ſuch as are leſs uſual; for however the Key be placed, it muſt always have its 5*th*. divided according to one of theſe two ways; and conſequently, muſt be either a *Flat*, or a *Sharp* Key.

Example.



As the *Baſs* is ſet in a *Flat* or *Sharp* Key; ſo muſt the other parts be ſet with *Flats* or *Sharps* in all the Octaves above it.

§ 6. *Of the Cloſes or Cadences belonging to the Key.*

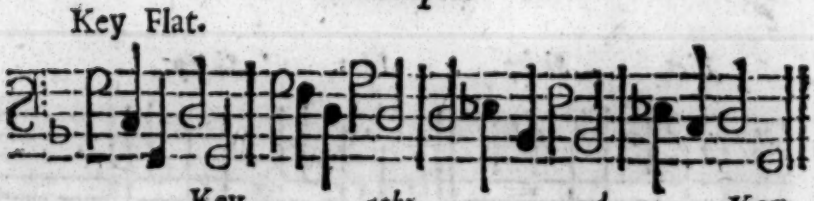
HAving ſpoken of the Key or Tone; it follows, in order that we ſpeak of the Cloſes or Cadences which belong unto it. And here we muſt have recourſe to our forementioned *5th.* and its two *3ds.* for upon them depends the Air of every Compoſition; they ſerving as Bounds or Limits which keep the Muſick in a due *decorum.*

True it is, that a skilful Compoſer may (for variety) carry on his Muſick, (ſometimes) to make a middle Cloſe or Cadence in any Key; but here we are to inſtruct a Beginner, and to ſhew him what Cloſes or Cadences are moſt proper and natural to the Key in which a Song is ſet.

Of theſe, the chief and principal is the Key it ſelf; in which (as hath been ſaid) the *Baſs* muſt always conclude; and this may be uſed alſo for a middle Cloſe near the beginning of a Song, if one think fit. The next in dignity, is the *5th.* above; and the next after that, the *3d.* In theſe three places middle Cloſes may properly be made, when the Key is *flat.*

Example.

Key Flat.

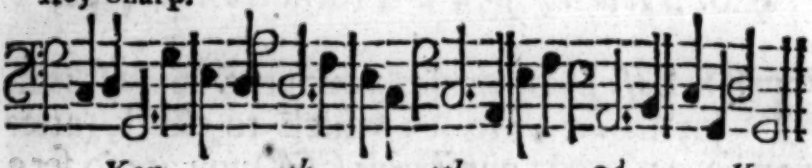


But

But if the *Baſs* be ſet in a *ſharp* Key; then it is not ſo proper, nor eaſie, to make a middle Cloſe or Cadence to end upon the *ſharp* 3*d.* and therefore (inſtead thereof) we commonly make uſe of the 4*th.* or 2*d.* above the Key for middle Cloſes.

Example.

Key Sharp.



Key, 5*th.* 4*th.* 2*d.* Key.

Thus you ſee what Cloſes belong to the Key, both *flat* and *ſharp*: and by theſe two Examples ſet in *G*, you may know what is to be done, though the Key be removed to any other Letter of the Scale.

§ 7. *How to frame a* Baſs.

1. LEt the Air of your Baſs be proper to the Key deſigned. 2. If it have middle Cloſes, let them be according to the late Examples. 3. The longer your *Baſs* is, the more middle Cloſes will be required. 4. The movement of your *Baſs* muſt be (for the moſt part) by leaps of a 3*d.* 4*th.* or 5*th.* uſing degrees no more than to keep it within the proper bounds and Aire of the Key. Laſtly, I would have you to make choice of a *flat* Key to begin with; and avoid the ſetting of *ſharp* Notes in the *Baſs*, for ſome reaſons which ſhall appear hereafter. Let this ſhort *Baſs* which follows ſerve for an Inſtance; in which there is a Cloſe or Section at the end of the ſecond Bar.

Example.

§ 8. *How to joyn a* Treble *to the* Baſs.

THE *Baſs* being made, your next buſineſs is to joyn a *Treble* to it: which to effect, (after you have placed your *Treble Cliff*) you are to ſet a Note of the ſame quantity with the firſt Note of your *Baſs*; either in a *3d.* *5th.* or *8th.* above your *Baſs*; for we ſeldom begin with a *6th.* in *Counterpoint.*

Now, for carrying on the reſt, your ſecureſt way is, to take that Concord, Note after Note, which may be had with the leaſt remove: and that will be, either by keeping in the ſame place, or removing but one degree. In this manner you may proceed until you come to ſome Cloſe or Section of the ſtrain; at which you may remove by leap to what Concord you pleaſe; and then carry on the reſt as before.

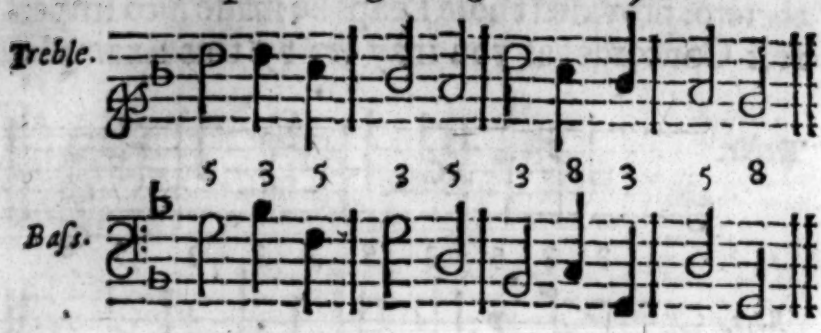
By this means you will be leſs liable to thoſe Diſallowances formerly mentioned, moſt of them being occaſioned by leaps of the upper part.

Only let me advertiſe you, that we ſeldom uſe *8ths.* in two Parts, except Beginning Notes, Ending Notes, or where the Parts move contrary: that is, one riſing, the other falling.

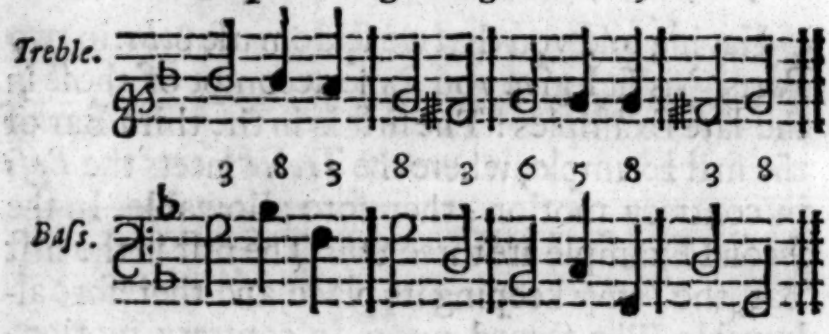
If you ſet a Figure under each Note as you Prick it, to ſignifie what Concord it is to the *Baſs*, as you ſee in the following Examples, it will be ſome eaſe to your Eye and Memory.

Example.

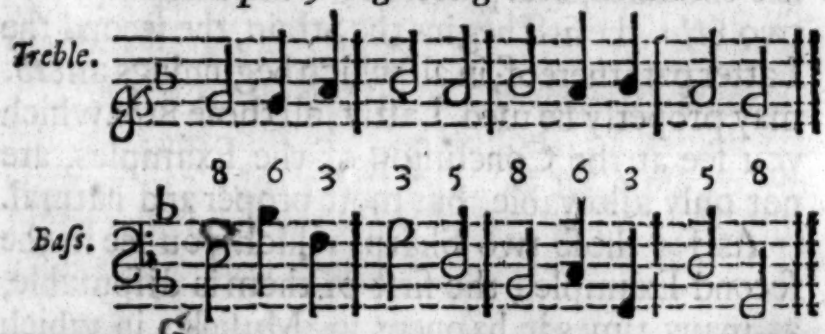
Example 1 *beginning with a* 5*th.*



Example 2 *beginning with a* 3*d.*



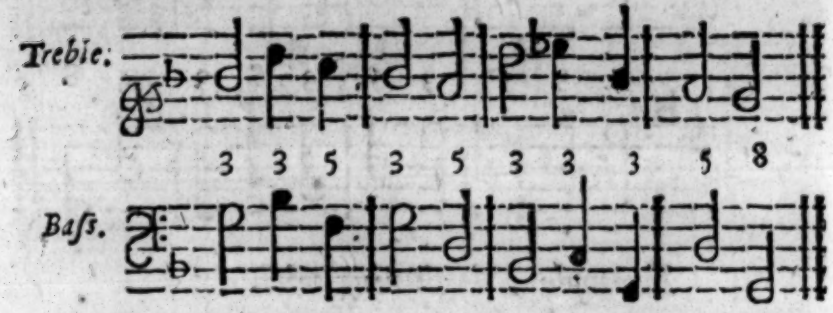
Example 3 *beginning with an* 8*th:*



Take notice that the *Baſs* making a middle Cloſe at the end of the ſecond Bar, your *Treble* may properly remove by leap, at that place, to any other Concord, and then begin a new movement by degrees; as you ſee in the firſt Example.

I propoſe this movement by degrees, as the moſt eaſie, and moſt natural to the *Treble* part in plain *Counterpoint*: yet I do not ſo confine you thereto, but that you may uſe leaps when there ſhall be any

occaſion; or when your own fancy ſhall move you thereto: provided thoſe Leaps be made into Imperfect Concords, as you may ſee by this Example.

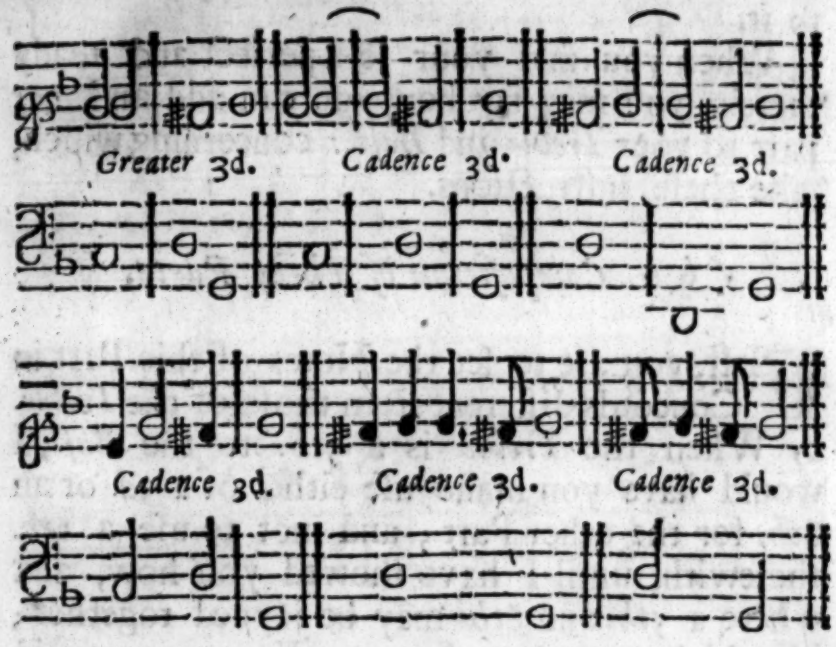


Having told you that we ſeldom uſe 8*ths.* in two Parts, 'tis fit I give you ſome accompt of thoſe in the late Examples: The firſt is in the third Bar of the firſt Example, where the *Treble* meets the *Baſs* in contrary motion; therefore allowable. In the ſecond Example are three 8*ths.* The firſt in the firſt Bar, the *Treble* keeping its place, and therefore allowable. The ſecond meets in contrary motion; the third keeps its place. In the third Example are two 8*ths.* the firſt begins the Strain, the ſecond the Latter part thereof; in all which beginnings an 8*th.* may properly be uſed. Laſtly, all thoſe 8*ths.* which you ſee at the Concluſion of the Examples, are not only allowable, but moſt proper and natural.

As for thoſe two Sharps which you ſee in the ſecond Example; the firſt of them is diſputable, as many times it happens in Muſick; in which doubts, the Ear is always to be Umpire. The other Sharp depends more upon a Rule; which is, that *when the Baſs doth fall a 5th, or riſe a 4th; that Note, from which it ſo riſes or falls, doth commonly require the Sharp or greater 3d. to be joyned to it.* And being here at the concluſion, it hath a further concern; which is, that a Binding Cadence is made of that *Greater 3d.* by joyning part of it to the foregoing Note, which is as frequent

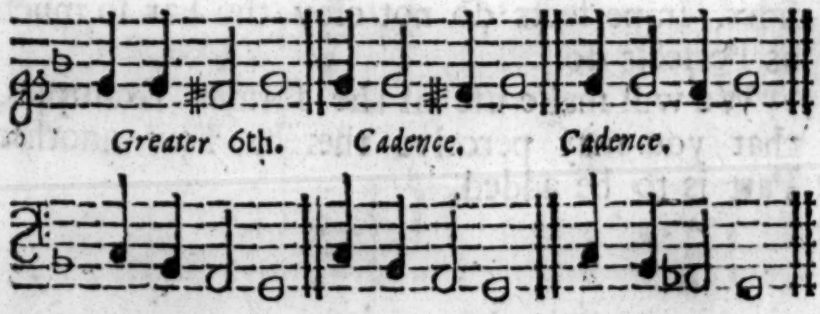
in

in Muſick at the Cloſe or Concluſion, as *Amen* at the end of a Prayer. Examples of it are theſe that follow:



This Cadence may be uſed by any Part which hath the *Greater* 3*d.* in the next Note before a Cloſe.

There is another ſort of Cadence frequent in Muſick (but not at Concluſion) in which the *Greater 6th.* doth lend part of its Note to the Note which went before; the *Baſs* Deſcending a *Tone* or *Semitone*, thus:



This alſo is appliable by any Part, or in any Key where the *Greater 6th.* is joyned to ſuch Notes of the *Baſs.*

I would now have you frame a *Baſs* of your own, according to former Inſtructions, and try how many ſeveral ways you can make a *Treble* to it.

When you find your ſelf perfect and ready therein, you may try how you can add an Inner part to your *Treble* and *Baſs*: concerning which, take theſe Inſtructions.

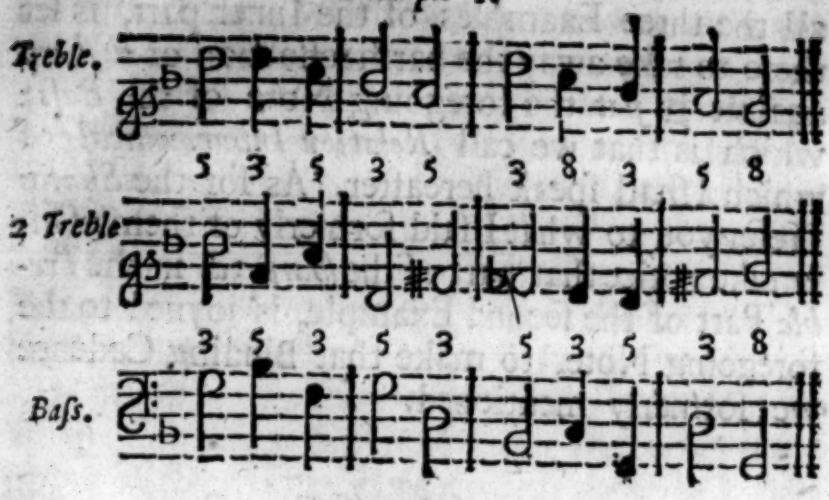
§ 9. *Compoſition of Three Parts.*

FIrſt, you are to ſet the Notes of this Part in Concords different from thoſe of the *Treble*. 2. When the *Treble* is a *5th.* to the *Baſs*, I would have you make uſe either of a *3d.* or an *8th.* for the other Part; and not to uſe a *6th.* therewith, until I have ſhewed you how, and where a *5th.* and *6th* may be joyned together; of which more hereafter. 3. You are to avoid *8ths.* in this Inner part likewiſe, ſo much as you can with convenience. For though we uſe *5ths.* as much as Imperfects, yet we ſeldom make uſe of *8ths.* in three Parts, unleſs in ſuch places as we formerly mention'd. The reaſon why we avoid *8ths.* in two or three Parts, is, that Imperfect Concords afford more variety upon accompt of their *Majors* and *Minors*; beſides, Imperfects do not cloy the Ear ſo much as Perfects do.

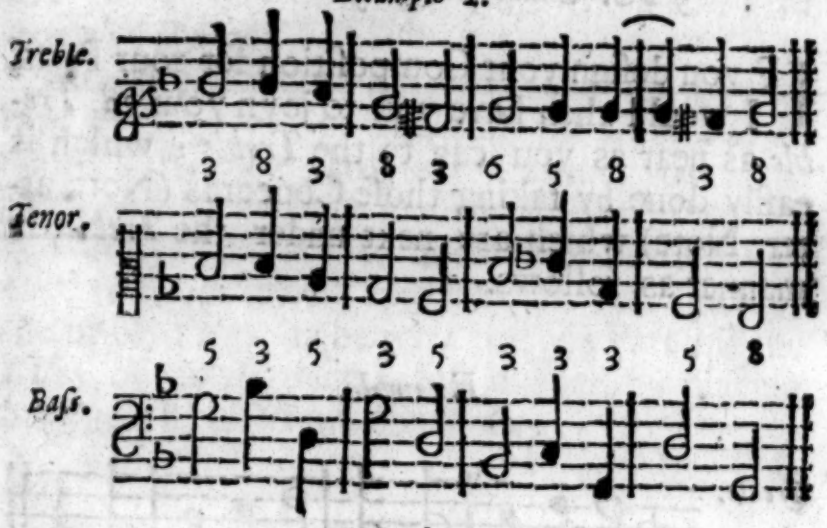
We will make uſe of the former Examples, that you may perceive thereby how another Part is to be added.

Example.

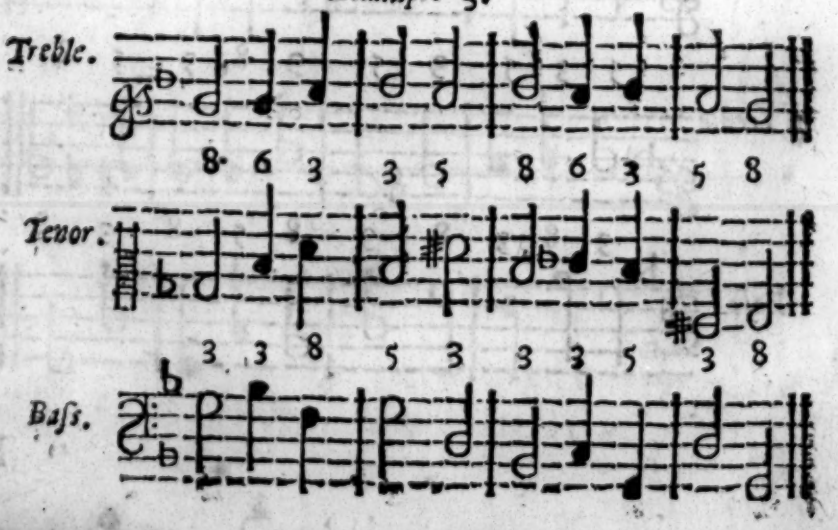
Example 1.



Example 2.



Example 3.

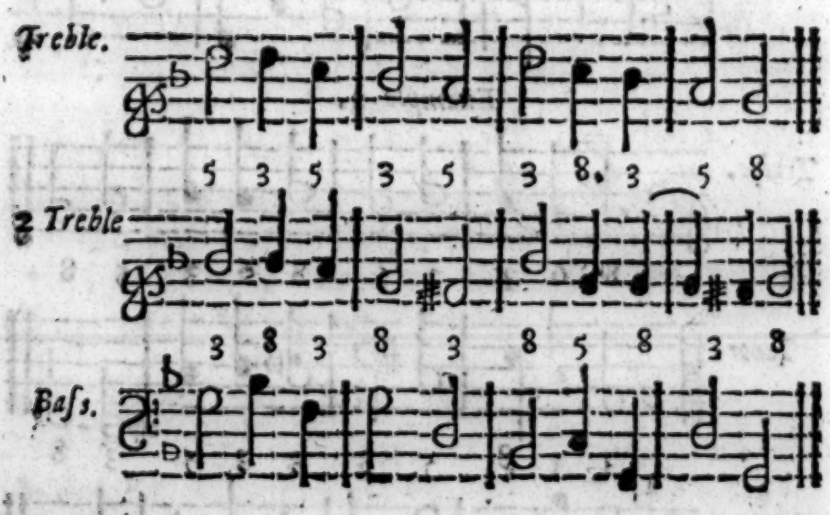


That ♭ *flat* which you ſee in the third Bar of all the three Examples of the Inner part, is ſet there to take away the harſh reflection of *E ſharp* againſt ♭ *flat* the foregoing Note of the *Baſs*: which is that we call *Relation Inharmonical*, of which I ſhall ſpeak hereafter. As for the *Sharps* I refer you to what I ſaid formerly of them: Only take notice that part of the *ſharp* 3*d.* in the *Treble* Part of the ſecond Example, is joyned to the foregoing Note, to make that Binding Cadence we formerly mentioned.

§ 10. *Compoſition of Four Parts.*

IF you deſign your Compoſition for four Parts, I would then have you to joyn your 2*d. Treble* as near as you can to the *Treble*; which is eaſily done by taking thoſe Concords (Note after Note) which are next under the *Treble*, in manner as follows.

Example.



I make the 2*d*. *Treble* and *Treble* end both in the ſame Tone; which, in my opinion, is better than to have the *Treble* end in the *ſharp* 3*d*. above; the Key of the Compoſition being *flat*, and the *ſharp* 3*d*. more proper for an Inward part at Concluſion.

I will now, by adding another Part (*viz*. a *Tenor*) ſhew you the accompliſhment of four Parts: concerning which, theſe Rules are to be obſerved.

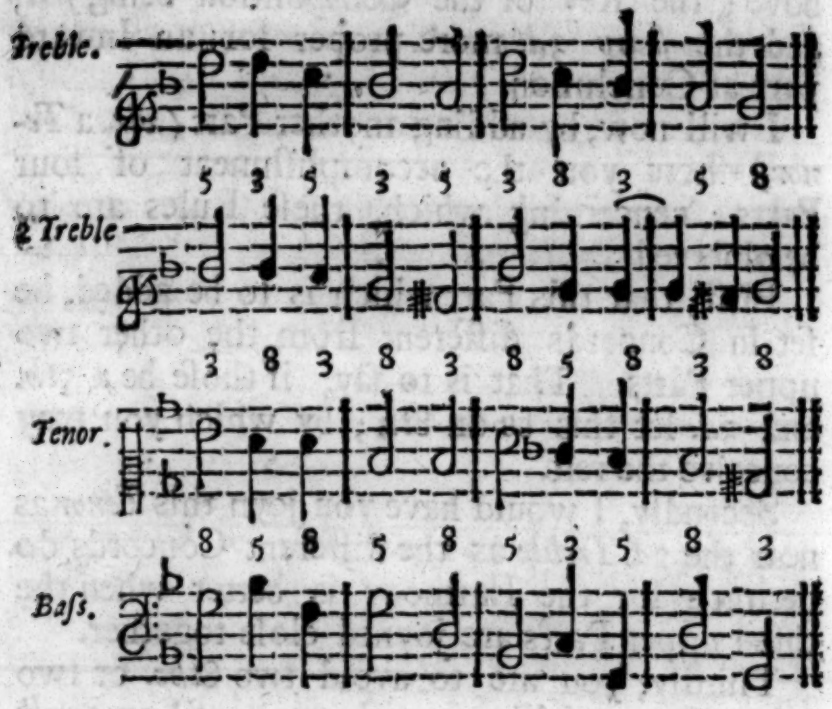
Firſt, that this Part which is to be added, be ſet in Concords different from the other two upper Parts. That is to ſay, if thoſe be a 5*th*. and 3*d*. let this be an 8*th*; by which you may conceive the reſt.

Secondly, I would have you joyn this *Tenor* as near the 2*d*. *Treble* as the different Concords do permit; for the Harmony is better when the three upper Parts are joyned cloſe together.

Thirdly, you are to avoid two 8*ths*. or two 5*ths*. riſing or falling together, as well amongſt the upper Parts, as betwixt any one Part and the *Baſs*; of which there is leſs danger, by placing the Parts in different Concords.

Example.

Example of Four Parts.



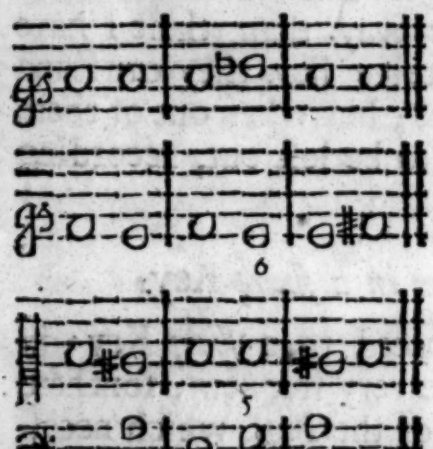
Here you may perceive each Note of the newly added *Tenor*, ſet in a Concord ſtill different from thoſe of the other two higher Parts; by which the Compoſition is compleated in four Parts. And though I have ſhewed this Compoſition, by adding one Part after another, which I did conceive to be the eaſieſt way of giving you a clear underſtanding of it; yet, now that you know how to place the Concords, it is left to your liberty to carry on your Parts (ſo many as you deſign) together; and to diſpoſe them into ſeveral Concords, as you ſhall think convenient.

§ 11. *How*

§ 11. *How a* 5th. *and* 6th. *may ſtand together in* Counterpoint.

IT is generally deliver'd by moſt Authors which I have ſeen, that how many Parts ſoever a Compoſition conſiſts of, there can be but three ſeveral Concords joyned at once, to any one Note of the *Baſs*; that is to ſay, either a *3d. 5th.* and *8th.* or a *3d. 6th.* and *8th*; and, that when the *5th.* takes place, the *6th.* is to be omitted; and contrarily, if the *6th.* be uſed, the *5th.* is to be left out.

Our excellent and worthy Countryman Mr. *Thomas Morley*, in his *Introduction to Muſick, pag.* 143. teaching his Scholar to compoſe four Parts, uſeth theſe words, *But when you put in a* 6th. *then of force muſt the* 5th. *be left out; except at a Cadence or Cloſe where a Diſcord is taken, thus:*

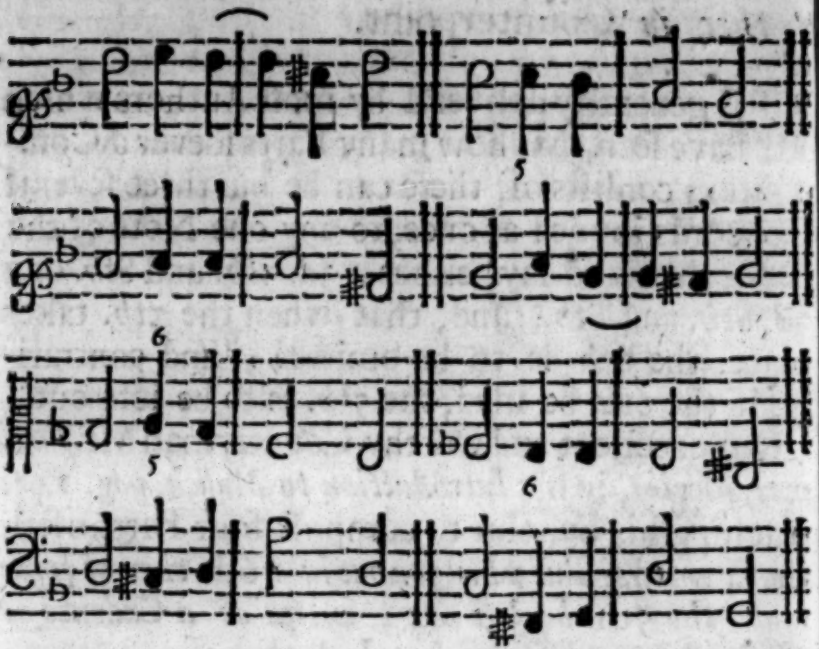


which is the beſt manner of cloſing, and the only way of taking a 5th. *and* 6th. *together.*

All this is to be underſtood as ſpeaking of a *perfect 5th.* But there is another *5th* in Muſick, called a falſe, defective, or imperfect *5th.* which neceſſarily requires a *6th.* to be joyned with it: And tho' I never heard any approved Author accompt it for a Concord, yet is it of moſt excellent uſe in Compoſition; and hath a particular grace and elegancy, even in this plain way of Counterpoint. It is commonly produced by making the lower term

or

or *Baſs-Note, Sharp,* as you ſee in the two Inſtances following.

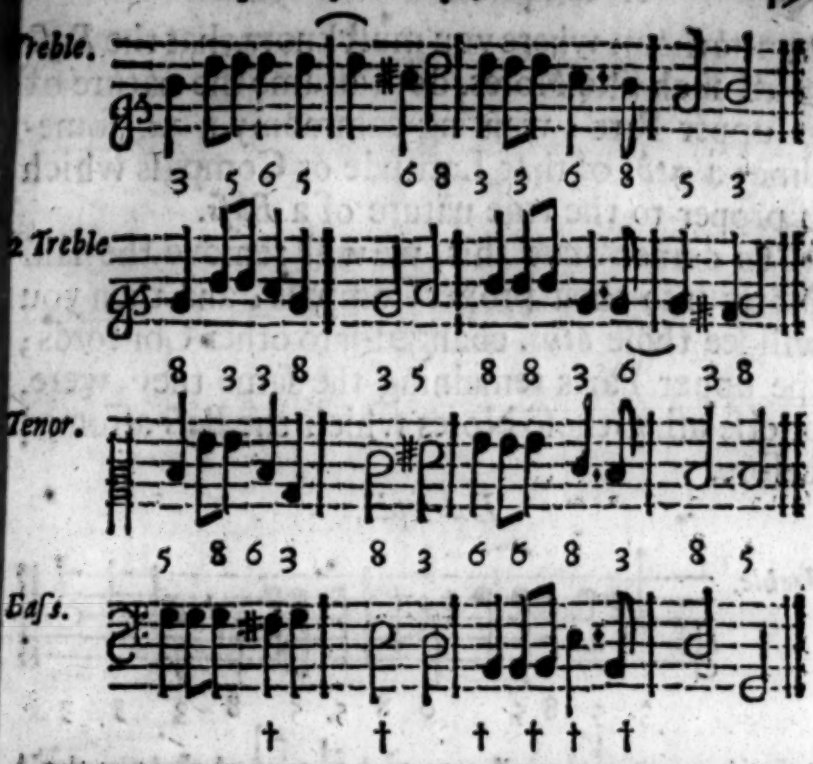


Thus you ſee how a *5th.* and *6th.* may be uſed at once; In any other way than theſe I have mention'd I do not conceive how they can ſtand together in Counterpoint; but when one of them is put in, the other is to be left out, according to the common Rule.

§ 12. *Compoſition in a ſharp* Key.

WE will now proceed to a *ſharp* Key; in which, *6ths.* are very frequent; for there are certain *ſharp* Notes of the *Baſs*, which neceſſarily require a leſſer *6th.* to be joyned to them: As namely, 1. The Half-Note, or *leſſer 2d.* under the Key of the Compoſition. 2. The *greater 3d.* above the Key. 3. Alſo the *3d.* under it, requiring ſometimes the *greater*, and ſometimes the *leſſer 6th.* to be joyned to it, as you ſee in the ſubſequent Example; in which the Notes of the *Baſs* requiring a *6th.* are marked with a Dagger under them.

Treble.



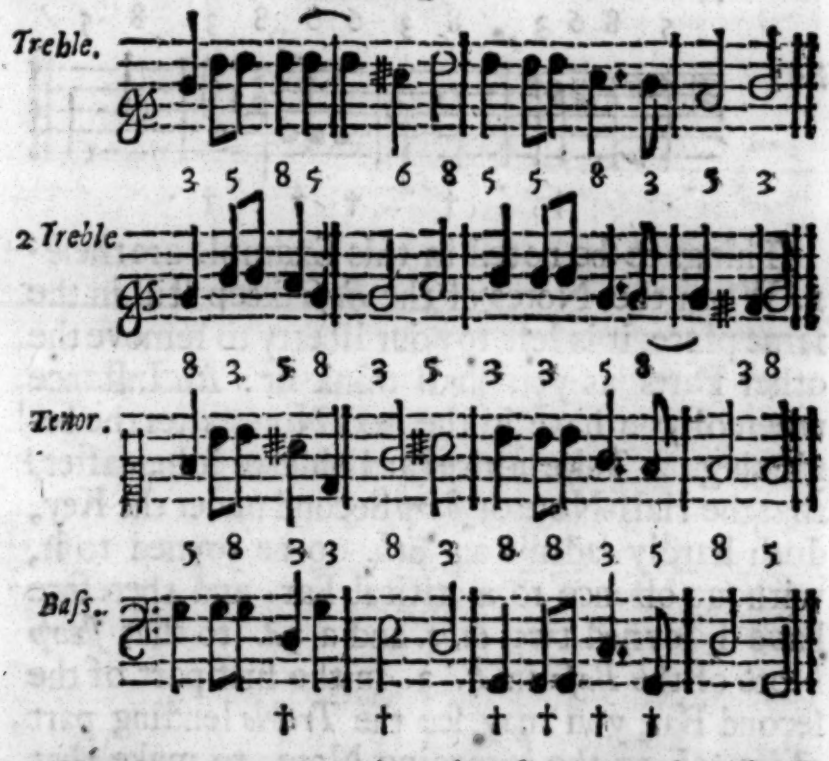
Things to be noted in this Example are theſe: 1. When the Notes of the *Baſs* keep ſtill in the ſame place, it is left to your liberty to remove the other Parts as you ſhall think fit: An Inſtance whereof you have in the next Notes after the beginning. 2. Take notice (and obſerve it hereafter) that the Half-Note or *ſharp* Second under the Key, doth hardly admit an *8th.* to be joyned to it, without offence to a critical Ear; and therefore have I joyned two *6ths.* and a *3d.* to that *ſharp* Note of the *Baſs* in *F.* 3. In the firſt part of the ſecond Bar, you may ſee the *Treble* lending part of its *6th.* to the foregoing Note, to make that Binding Cadence which we formerly mention'd, *pag.* 41. 4. You may obſerve that now I permit the *Treble* to end in a *ſharp 3d.* which I did not approve when the Key was *flat.*

The Figures ſhew you which Parts are *6ths.* to the *Baſs*, as the marks, which Notes of the *Baſs*

require them: where you muſt know, that the *Baſs* in all ſuch like Notes, doth aſſume the nature of an upper Part; wanting commonly a 3*d*, ſometimes a 5*th*. of that Latitude or Compaſs which is proper to the true nature of a *Baſs*.

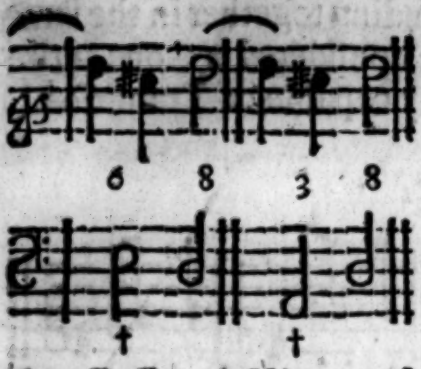
To demonſtrate this, we will remove the ſaid Notes into their proper Compaſs; and then you will ſee thoſe *6ths*. changed into other Concords; the upper Parts remaining the ſame they were, or elſe uſing thoſe Notes which the *Baſs* aſſumed before.

Example.



Here you may perceive, that by removing thoſe Notes of the *Baſs* a 3*d*. lower, all the *6ths*. are taken away, except that *6th*. which made the Binding Cadence: and that alſo will be taken quite away, if we remove its *Baſs-Note* into its full Latitude, which is a 5*th*. lower; as you will eaſily ſee by the Inſtance next following.

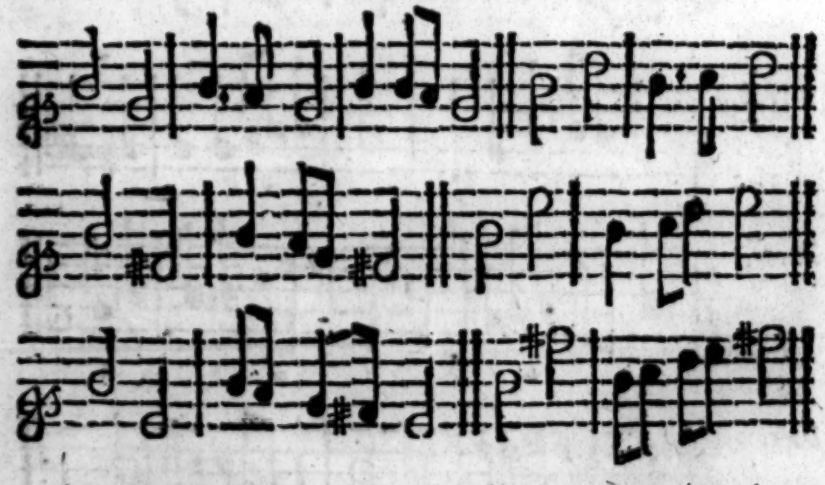
By



By this which hath been ſhewed, you ſee where *6ths.* are to be uſed in Compoſition; and how they may be avoided when you pleaſe. But I would have you take notice, that *Baſſes conſiſting much of Notes which require* 6ths. *to be joyned to them, are more apt for few, than for many Parts.* The like may be ſaid of *Baſſes* that move much by Degrees.

§ 13. *Of Tranſition, or Breaking a Note.*

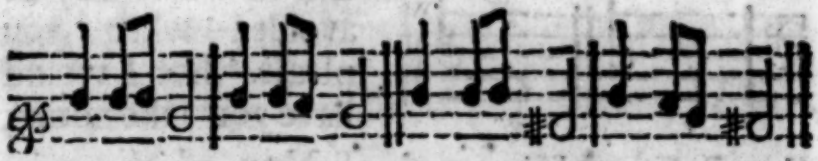
ONe thing yet remains, very neceſſary (ſometimes) in Compoſition: and that is, to make ſmooth or ſweeten the roughneſs of a Leap, by a gradual Tranſition to the Note next following, which is commonly called the *Breaking of a Note.* The manner of it you have in the following Examples, where the *Minum* in *B*, is broken to a *3d. 4th.* and *5th.* both downward and upward.



In like manner may a *Semibreve* be broken into ſmaller Notes. Where take notice alſo, that two,

three, or more Notes, ſtanding together in the ſame Line or Space may be conſidered as one intire Note, and conſequently capable of Tranſition.

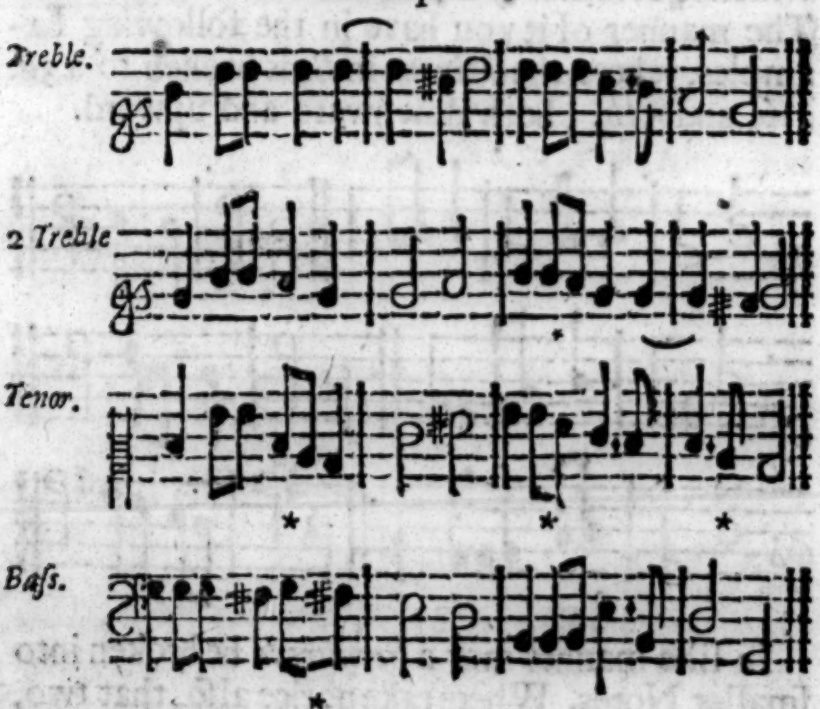
Example.



In which, you have no more to take care of, but that the firſt Particle expreſs the Concord, and that the laſt produce not two 5*ths.* or 8*ths.* with ſome other Part. To avoid which (if it ſo happen) the following Note of the other Part may be altered, or the Tranſition may be omitted.

We will take the late Example with its 6*ths.* and apply ſome of theſe Breakings to ſuch Notes as do require them, or may admit them.

Example.



The

The Breakings are marked with little Stars under them; which you will better conceive if you caſt your Eye back upon their original Notes.

In this I have made the *1ſt.* and *2d. Treble* end both in the ſame Tone, that you might ſee the *Tenor* fall by Tranſition into the *Greater* 3*d.* at the Cloſe.

Theſe Rules and Inſtructions which I have now delivered, being duly obſerved, may (I doubt not) ſuffice to ſhew you what is neceſſary for Compoſition of Two, Three, or Four Parts, in Counterpoint.

I have ſet my Examples all in the ſame Key, (*viz.* in *G.*) that I might give the leſs diſturbance to your apprehenſion; which being once comfirmed you may ſet your Compoſitions in what Key you pleaſe, having regard to the *Greater* and *Leſſer* 3d. as hath been ſhewed.

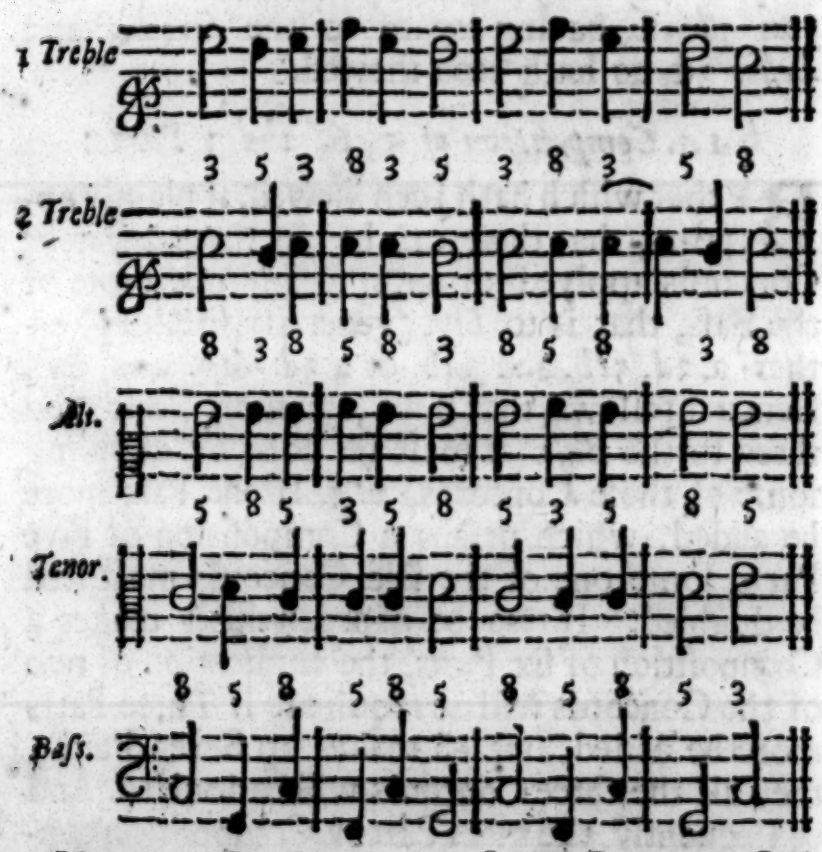
§ 14. *Compoſition of* 5, 6, *and* 7 *Parts.*

BY that which hath been ſhewed, it plainly appears, that there can be but three different Concords applyed at once to any one Note of the Baſs, that is to ſay, (generally ſpeaking) either a 3*d*, 5*th.* and 8*th.* or a 3*d.* 6*th.* and 8*th.* Hence it follows, that if we joyn more Parts then three to the *Baſs*, it muſt be done by doubling ſome of thoſe Concords, *v. g.* If one Part more be added, which makes a Compoſition of Five Parts, ſome one of the ſaid Concords muſt ſtill be doubled. If two be added, which makes a Compoſition of ſix Parts, the duplication of two of the Concords will be required. If Three Parts more be added, which makes up Seven Parts; then all the three Concords will be doubled. And conſequently, the more Parts a Compoſition conſiſts of, the more redoublings of the Concords will be required. Which redoublings muſt be either

ther in their *Octaves*, or in their *Uniſons*. I mention *Uniſons*, becauſe many Parts cannot ſtand within the Compaſs of the Scale of Muſick, but ſome of thoſe Parts muſt of neceſſity meet ſomtimes in *Uniſon*.

That I may explicate theſe things more clearly, I will ſet you Examples of 5, 6, and 7 Parts, with ſuch obſervations as may occur therein: And being able to joyn ſo many Parts together in *Counterpoint*, you will find leſs difficulty to compoſe them in Figurate Deſcant; becauſe there you will have more liberty to change or break off upon the middle of a Note.

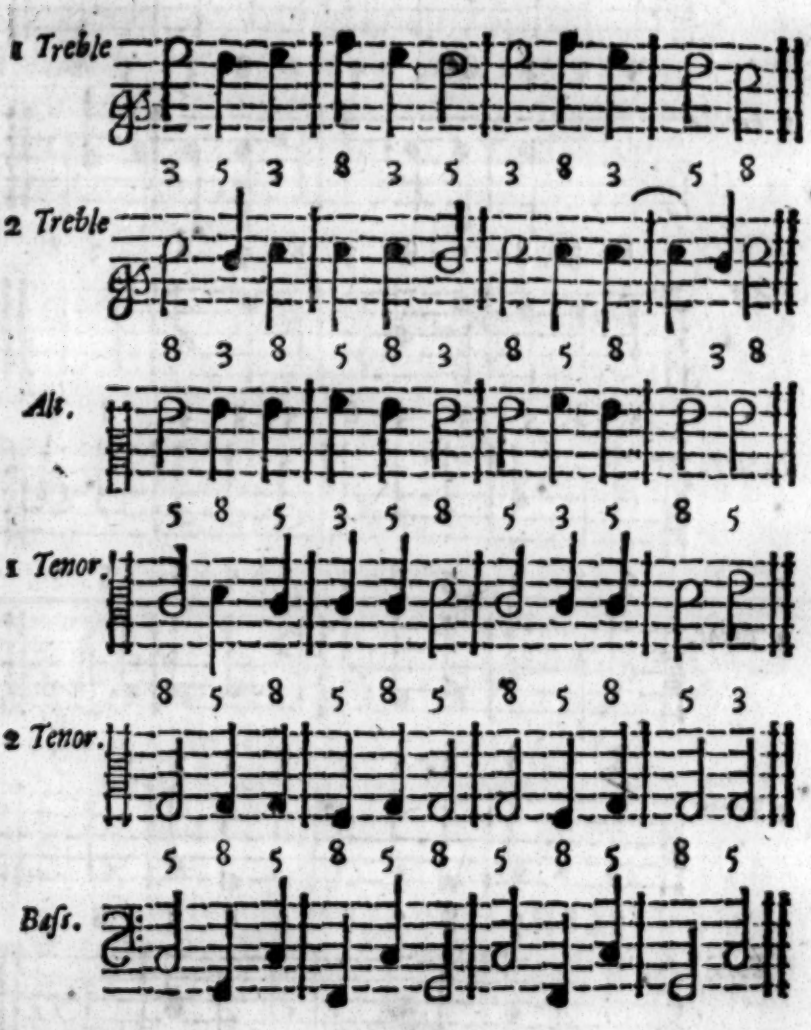
Example of Five Parts.



Here you ſee ſome one of the Concords ſtill doubled, as may be obſerved by the Figures which

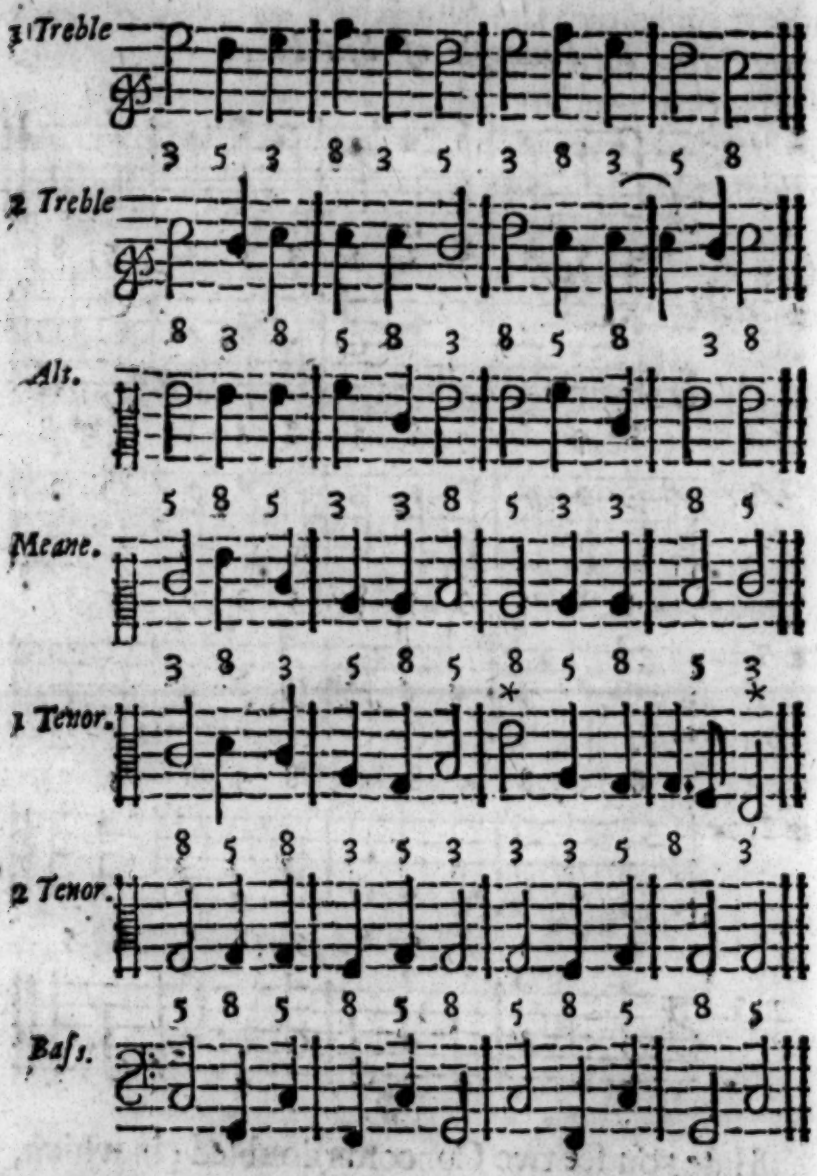
which denote them. Your next ſhall be of Six Parts; wherein two Concords will ſtill be doubled to each Note of the *Baſs*.

Example of Six Parts.



Here you ſee two Concords doubled; in which, all you have to obſerve is, how they remove ſeveral ways; the one upward, the other downward; by which means they avoid the Conſecution of Perfects of the ſame kind.

Example of Seven Parts.



Obſervations in this Example are theſe, firſt that all the three Concords are, either doubled; or if any one ſtand ſingle, (as that which makes the Binding Cadence muſt always do) it doth neceſſitate ſome other Concord to be trebled. Secondly, that though the Parts do meet ſometimes in *Uniſon*

when

when it cannot be avoided; yet they muſt not remain ſo, longer than neceſſity requires. Laſtly take notice, that the Notes of one Part may be placed above or below the Notes of another neighbouring Part; either to avoid the Conſecution of Perfects, or upon any voluntary deſign. The Notes ſo tranſpoſed are marked with little ſtars over them, that you may take better notice of them.

§ 15. *Of two Baſſes, and Compoſition of Eight Parts.*

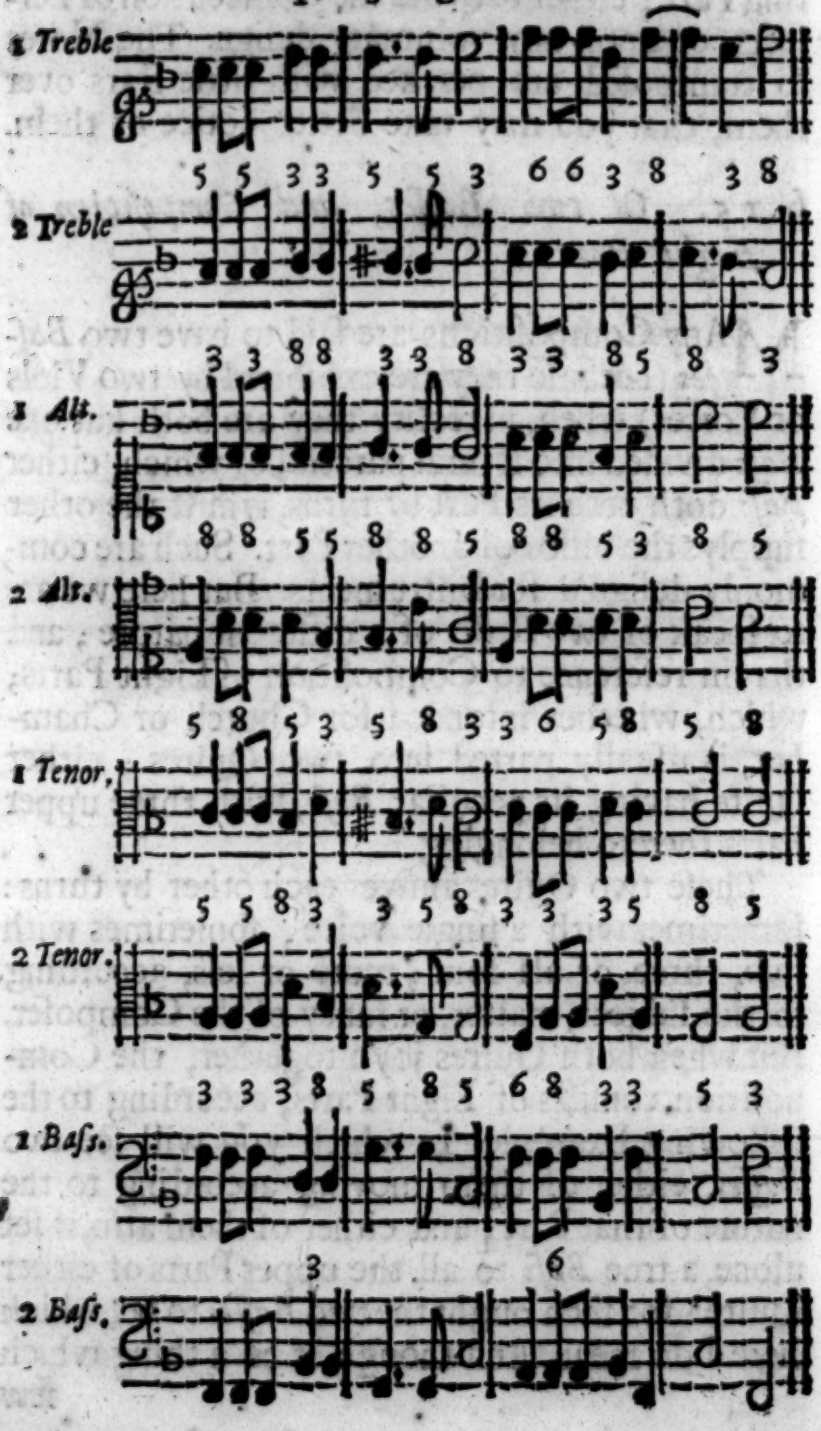
MAny Compoſitions are ſaid to have two *Baſſes* (becauſe they are exhibited by two Viols or Voices) when, in reality they are both but one *Baſs* divided into ſeveral parcels; of which, either *Baſs* doth take its Part by turns, whilſt the other ſupplys the office of another Part. Such are commonly deſign'd for Inſtruments. But here we are to ſpeak of two *Baſſes* of a different nature; and that in reference to Compoſition of Eight Parts; which, whether intended for Church or Chamber, is uſually parted into two Quires; either Quire having its peculiar *Baſs*, with three upper Parts thereto belonging.

Theſe two Quires anſwer each other by turns: ſometimes with a ſingle voice, ſometimes with two, three, or all four; more or leſs, according to the ſubject, matter, or fancy of the Compoſer. But when both Quires joyn together, the Compoſition conſiſts of Eight Parts, according to the following Example. In which you will ſee two *Baſſes*, either of them moving according to the nature of that Part; and either of them alſo, if ſet alone, a true *Baſs* to all the upper Parts of either Quire; for ſuch ought the two *Baſſes* to be, which here I do mean. And though it be a thing which

few

few of our chief Compoſers do obſerve, yet I cannot but deliver my opinion therein; leaving the skilful to follow which way they moſt affect.

Example of Eight Parts.



As concerning the concordance of theſe two *Baſſes* betwixt themſelves; it muſt be, in every reſpective Note, either an *Octave*, an *Uniſon*, a *Third*, or a *Sixth*, one to the other: not a *Fifth*, becauſe the upper *Baſs* (being ſet alone, or ſounding louder than the other) will be a *4th.* to all thoſe upper Parts which were *Octaves* to the lower *Baſs*. But where the *Baſſes* are a *3d.* one to the other, if you take away the lower *Baſs*, the *8ths.* are only changed into *6ths.* Again, if you take away the lower *Baſs* where they are a *6th.* one to the other; thoſe upper Parts which were *6ths.* to the lower *Baſs*, will be *8ths.* to the higher. Where the *Baſſes* ſound in *Uniſon* or *Octave*, the upper Concords are the ſame to either.

The reaſon why I do not affect a *5th.* betwixt the two *Baſſes* in Choral Muſick is, that I would not have the Muſick of one Quire to depend upon the *Baſs* of the other, which is diſtant from it; but rather, that the Muſick of either Quire be built upon its own proper *Baſs*, and thoſe two *Baſſes* with all their upper Parts to be ſuch as may make one entire Harmony when they joyn together.

One thing more concerning two *Baſſes* is, that though they may often meet in *3ds.* yet if they move ſucceſſively in ſimple *3ds.* they will produce a kind of buzzing, in low Notes eſpecially, (as I have ſometimes obſerved) which is not to be approved unleſs the Humour of the Words ſhould require it.

What we have ſaid of four Parts in a Quire, the ſame may be underſtood if either Quire conſiſt of five or ſix voices. Alſo, if the Muſick be compoſed for three or four Quires, each Quire ought to have its peculiar *Baſs*, independent of the

the other: And the more Parts the Compoſition conſiſts of when all are joyned together in a full *Chorus*; the greater allowances may be granted: becauſe the multiplicity of voices doth drown or hide thoſe little ſoleciſmes which in fewer Parts would not be allowed.

This is as much as I think neceſſary to be ſhewed concerning *Counterpoint*, or plain *Deſcant*, which is the Ground-work, or (as I may ſay) the Grammar of Muſical Compoſition. And though the Examples herein ſet down (in which I have endeavoured no curioſity but plain inſtruction) be ſhort, ſuitable to a *Compendium*, yet they are (I hope) ſufficient to let you ſee how to carry on your Compoſitions to what length you ſhall deſire.

A COMPENDIUM OF PRACTICAL MUSICK.

The Third PART.

TEACHING *The Use of Diſcords.*

§ 1. *Concerning Diſcords.*

Diſcords, as we formerly ſaid of *Intervals* are *Indefinite*; for all *Intervals*, excepting thoſe few which preciſely terminate the Concords, are *Diſcords*. But our concern in this place, is no more than with theſe that follow, *viz.* The *Leſſer* and *Greater Second*. The *Leſſer*, *Greater*, and *Perfect Fourth*. The *Leſſer*, or *Defective Fifth*. The *Leſſer* and *Greater Seventh*. By theſe I alſo mean their *Octaves*.

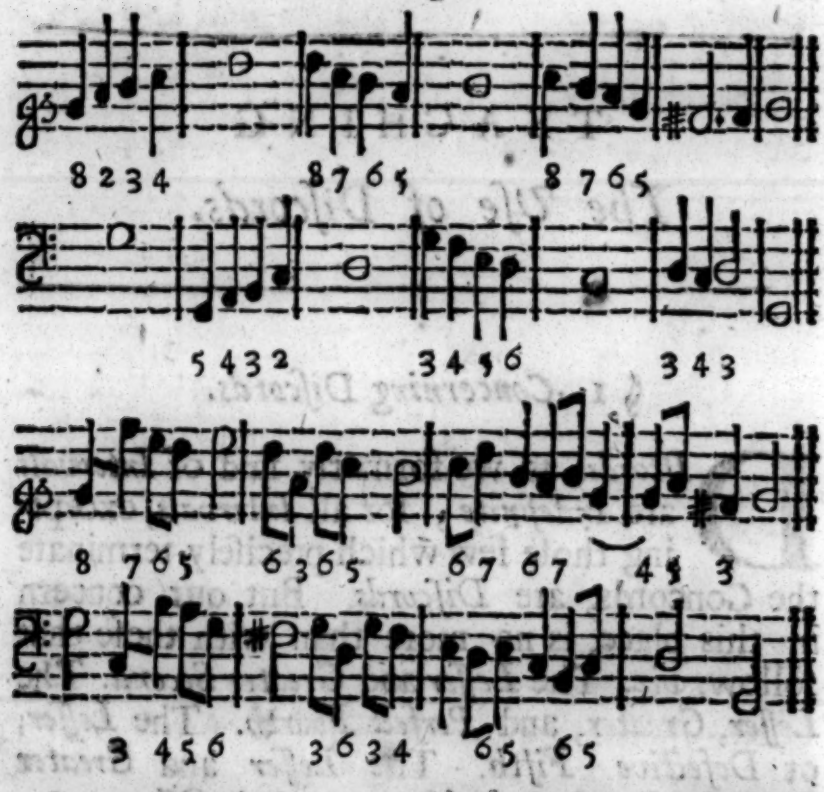
§ 2. *How*

§ 2. *How Diſcords are admitted into Muſick.*

Diſcords are two ways (chiefly) uſed in Compoſition. Firſt, in Diminution; That is, when two, three, or more Notes of one Part, are ſet againſt one Note of a different Part. And this is commonly done in making a gradual tranſition from one Concord to another; of which you had ſome intimation *pag.* 51. where I ſpoke of Breaking a Note.

In this way of paſſage, a *Diſcord* may be allowed in any one of the diminute Notes, except the firſt or leading Note, which ought always to be a Concord.

Example.

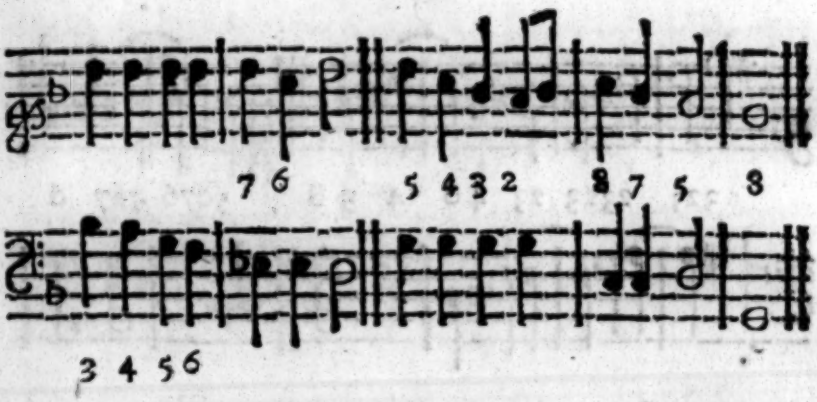


To which may be referred all kinds of Breakings or Dividings, either of the *Baſs* it ſelf, or of the *Deſcant* that is joyned to it; of which you may

may see hundreds of Examples in my Book named *The Division Viol*, 3*d*. Part; the whole discourse being upon that Subject.

Here again take notice, that two, three, or more Notes standing together in the same line or space may be considered as one entire Note; and may admit a Discord to be joyned to any of them, the first only excepted.

Example.



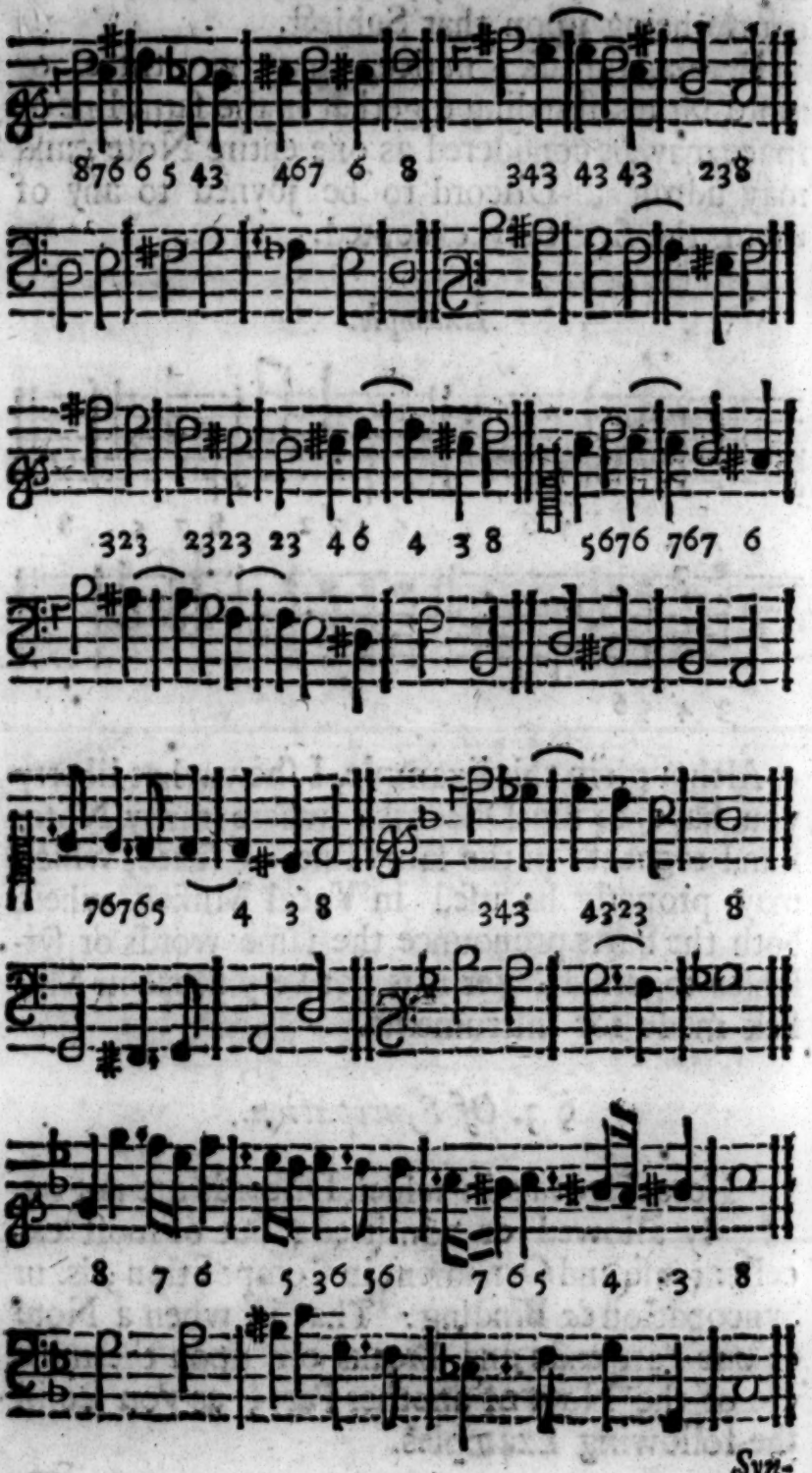
Although in this Example, I shew what liberty you have to use Discords; where many Notes stand together in the same line or space, which may properly be used in Vocal Musick, where both the Parts pronounce the same words or syllables together; yet it is not very usual in Musick made for Instruments.

§ 3. *Of Syncopation.*

THe other way in which Discords are not only allowed or admitted; but of most excellent use and Ornament in Composition; is, in Syncopation or Binding: That is, when a Note of one Part ends and breaks off upon the middle of the Note of another Part; as you see in the following Examples.

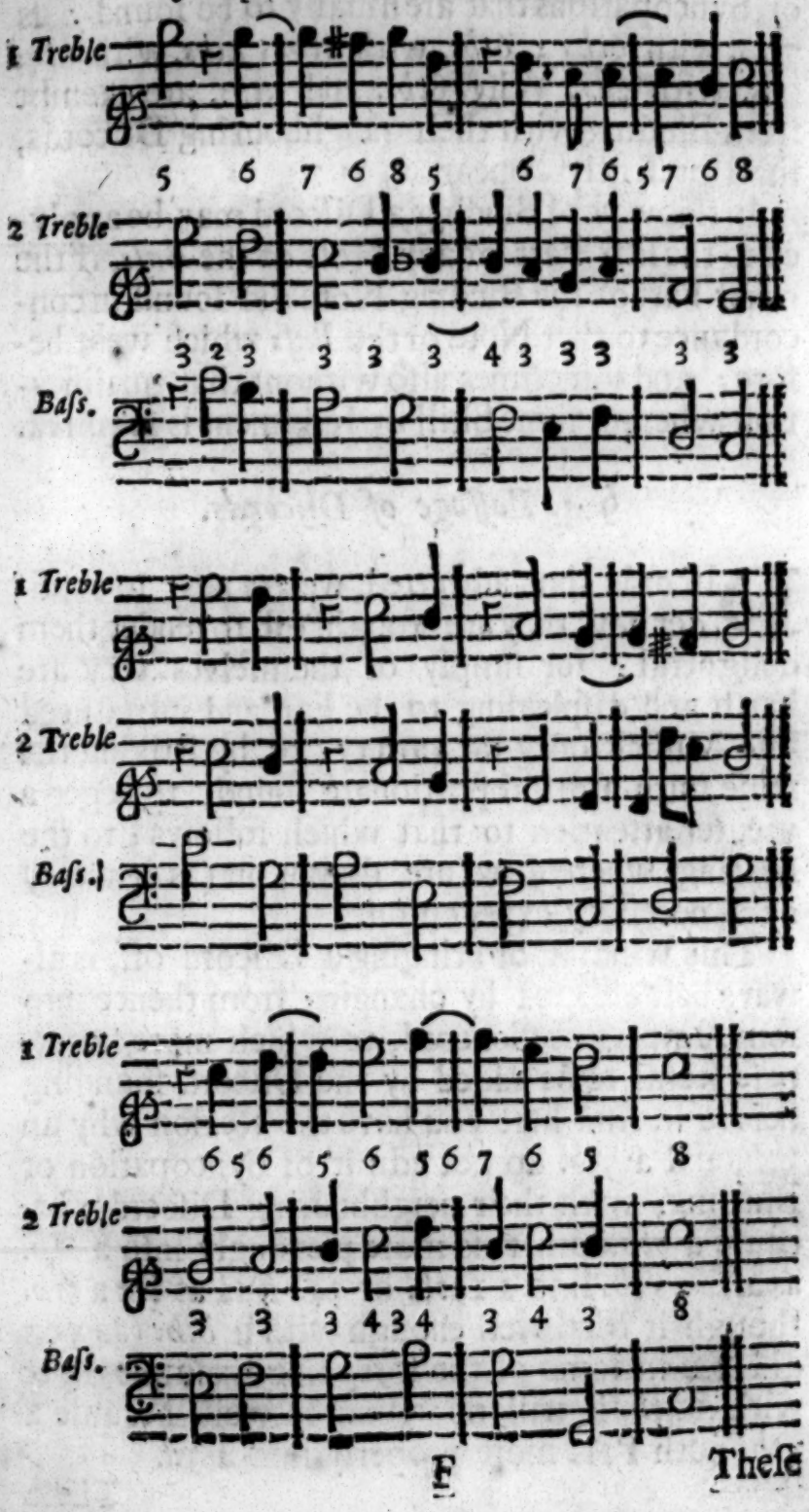
Syn-

Syncopation in two Parts.



Syn-

Syncopation in Three Parts.



Theſe Examples do ſhew you all the Bindings or Syncopations that are uſually to be found: as *7ths.* with *6ths*; *6ths.* with *5ths*; *4ths.* with *3ds*; *3ds.* with *2ds.* Why *8ths.* and *5ths.* are exempt from Binding with their neighbouring Diſcords, ſhall preſently appear.

In this way of Binding, a Diſcord may be apply-ed to the firſt Part of any Note of the *Baſs*, if the other Part of the Binding-Note did ſound in concordance to that Note of the *Baſs* which went before: and ſometimes alſo without that qualification wherein ſome Skill or Judgment is required.

§ 4. *Paſſage of Diſcords.*

DIſcords thus admitted, we are next to conſider how they are brought off, to render them delightful; for ſimply of themſelves they are harſh and diſpleaſing to the Ear, and introduced into Muſick only for variety; or, by ſtriking the ſenſe with a diſproportionate ſound, to beget a greater attention to that which follows; to the hearing whereof we are drawn on (as it were) by a neceſſary expectation.

This winding or bringing a Diſcord off, is always beſt effected by changing from thence into ſome Imperfect Concord, to which more ſweetneſs ſeems to be added by the Diſcord ſounding before it. And here you have the Reaſon why an *8th.* and a *5th.* do not admit of Syncopation or Binding, with their neighbouring Diſcords: becauſe a *7th.* doth Paſs more pleaſingly into a *6th.* as alſo a *9th.* into a *10th.* or *3d.* And as for a *5th.* though it Bind well enough with a *6th.* (as you did ſee in ſome of the foregoing Examples) yet with a *4th.* it will not Bind ſo well, becauſe a *4th.* doth Paſs more properly into a *3d.*

Theſe

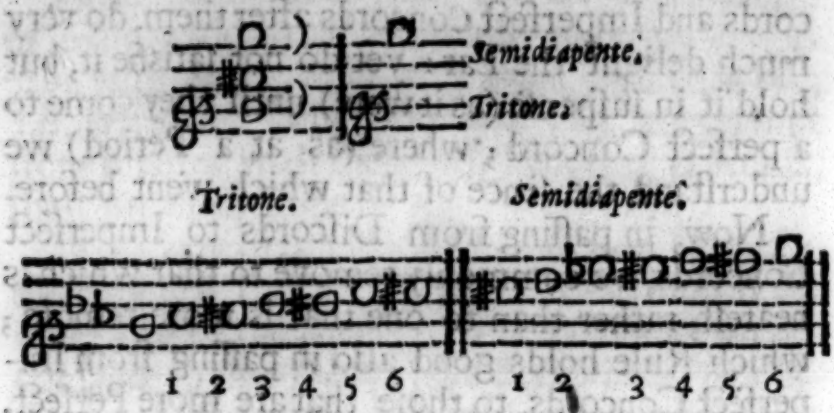
Theſe little windings and bindings with Diſcords and Imperfect Concords after them, do very much delight the Ear: yet do not ſatisfie it, but hold it in ſuſpenſe (as it were) until they come to a perfect Concord; where (as at a Period) we underſtand the ſence of that which went before.

Now, in paſſing from Diſcords to Imperfect Concords, we commonly remove to that which is neareſt, rather than to one that is more remote; which Rule holds good alſo in paſſing from Imperfect Concords, to thoſe that are more Perfect.

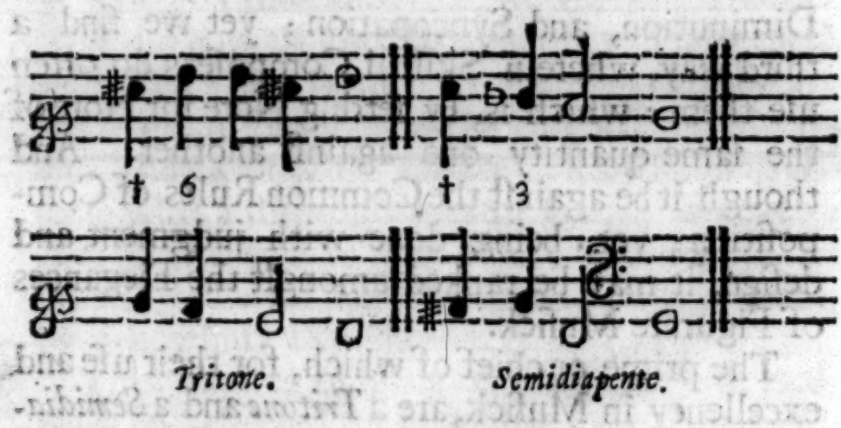
§ 5. *Of Diſcords, Note againſt Note.*

ALthough we have mention'd but two ways in which Diſcords are allowed; that is, in Diminution, and Syncopation; yet we find a third way, wherein Skilful Compoſers do often uſe them: which is, by ſetting Note for Note of the ſame quantity one againſt another. And though it be againſt the Common Rules of Compoſition; yet, being done with judgment and deſign, it may be ranked amongſt the Elegances of Figurate Muſick.

The prime or chief of which, for their uſe and excellency in Muſick, are a *Tritone* and a *Semidiapente*; that is, the *Greater* or *Exceſſive* 4*th*. and the *Leſſer* or *Defective* 5*th*. Which according to the Scale, where we have no other diviſions or diſtinctions than *Semitones* or Half-Notes, ſeem to be the ſame *Interval*, as to proportion of ſound, either of them conſiſting of ſix *Semitones*; but their appearance in practice is, one of them as a 4*th*; the other like a 5*th*; which, if placed one above the other, compleat the compaſs of an *Octave*, in manner following.



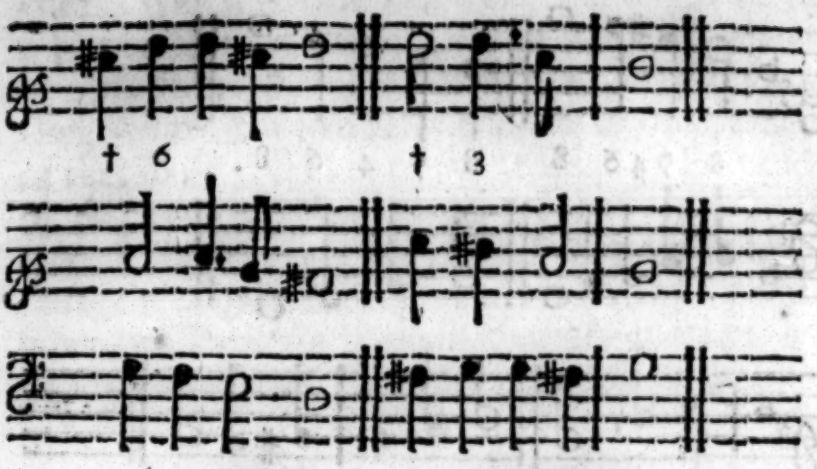
Their use in Figurate Descant is very frequent, both in Syncopation and Note against Note, as in *Counterpoint*. The *Tritone* passes naturally into a *6th.* the *Semidiapente* into a *3d.* thus:



The Parts or Sounds which they usually require to be joyned with them, either in Binding or without it; are a Second above the lower Note of the *Tritone*; and a Second above the higher Note of the *Semidiapente*; which makes that *6th.* we mention'd *pag.* 47. as necessary to be joyned with an *Imperfect 5th.*

Exam-

Example.



Tritone. *Semidiapente.*

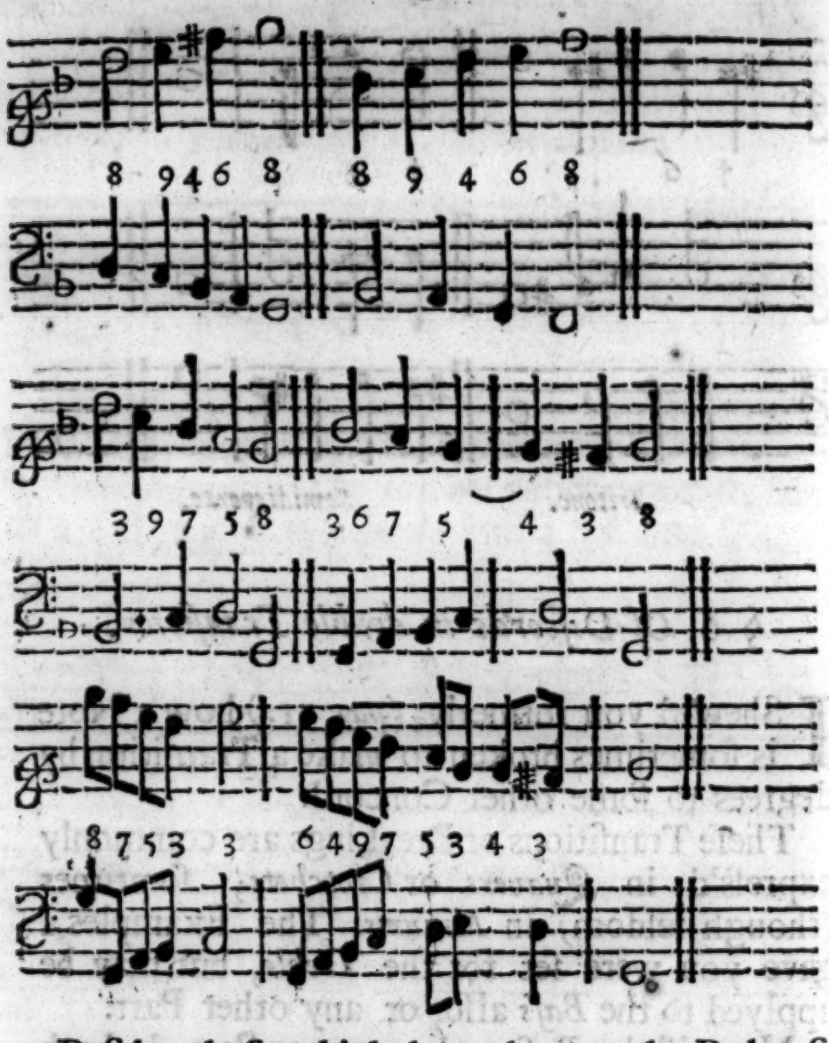
§ 6. *Of Diſcords in double Tranſition.*

I Shewed you formerly, *(pag.* 51.*)* how a Note is ſometimes broken to make a Tranſition by degrees to ſome other Concord.

Theſe Tranſitions or Breakings are commonly expreſs'd in *Quavers* or *Crotchets*; ſomtimes (though ſeldom) in *Minums*. The Examples I gave you were ſet for the *Treble*, but may be applyed to the *Baſs* alſo, or any other Part.

Now, if the *Baſs* and an upper Part, do both make a Tranſition at the ſame time, in Notes of the ſame quantity, and in contrary motion, which is their uſual Paſſage; there muſt (of neceſſity) be an encounter of Diſcords, whilſt either Part proceeds by degrees towards its deſigned Concord. And therefore in ſuch a Paſſage, Diſcords (no doubt) may be allowed Note againſt Note.

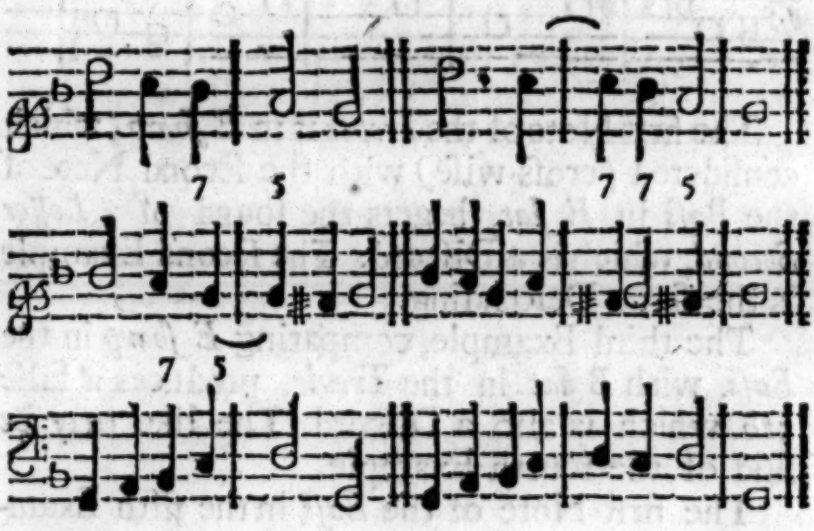
Example.



Beſides theſe which depend upon the Rule of Breaking and Tranſition, there may be other ways wherein a Skilful Compoſer may upon deſign ſet a Diſcord, for which no general Rule is to be given; and therefore, not to be exhibited to a Beginner; there being a great difference betwixt that which is done with judgment and deſign, and that which is committed by overſight or ignorance. Again, many things may be allowed in *Quavers* and *Crotchets* (as in theſe Examples that I have ſhewed) which would not be ſo allowable in *Minums* or *Semibreves*. I

I told you formerly that Diſcords are beſt brought off, when they paſs into *Imperfect* Concords: which is true Doctrine, and ought to be obſerved (as much as may be) in long Notes and Syncopation: But in ſhort Notes and Diminution, we are not ſo ſtrictly obliged to obſervance of that Rule. Neither can we Aſcend or Deſcend by degrees to a 5*th.* or to an 8*th.* but a 4*th.* will come before the one, and a 7*th.* before the other.

Again, a 7*th.* doth properly paſs into a 5*th.* when the Parts do meet in contrary motion, as you may ſee in the Example next following.

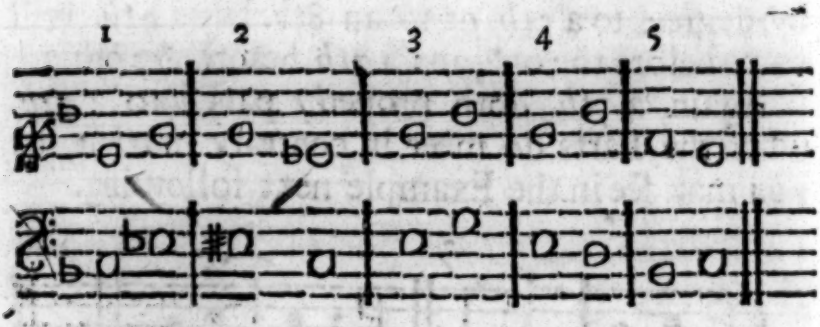


And here you may ſee two 7*ths.* both Parts Deſcending, betwixt the *Baſs* and higher *Treble*; not by overſight, but ſet with deſign.

§7. *Of Relation Inharmonical.*

AFter this diſcourſe of Diſcords, I think it very proper to ſay ſomething concerning Relation Inharmonical, which I formerly did but only mention.

Relation, or Reſpect, or Reference Inharmonical, is a harſh reflection of *Flat* againſt *Sharp* in a croſs form; that is, when the preſent Note of one Part, compared with the foregoing Note of another Part, doth produce ſome harſh and diſpleaſing Diſcord. Examples of it are ſuch as follow:



The firſt Note of the *Treble* is in *E ſharp*; which conſidered (croſs-wiſe) with the ſecond Note of the *Baſs* in *E flat*, begets the ſound of a *Leſſer Second*, which is a Diſcord. The ſecond Example is the ſame Deſcending.

The third Example, comparing *E ſharp* in the *Baſs*, with *B flat* in the *Treble*, produces a falſe *5th.* which is alſo a Diſcord. The like may be ſaid of the fourth Example.

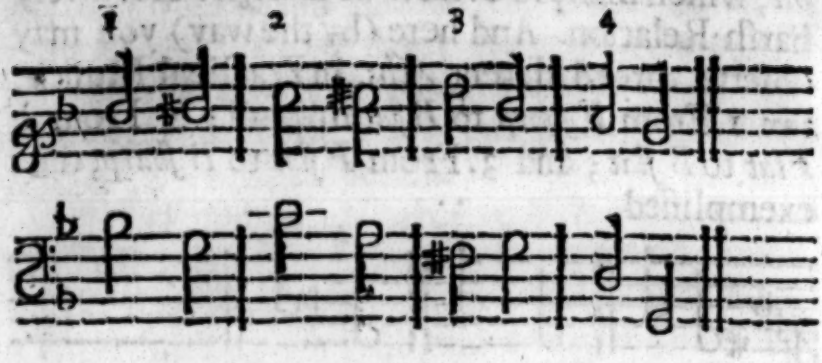
The firſt Note of the *Baſs* in the fifth Example ſtands in *B flat*; which compared with the laſt Note of the *Treble*, in *E ſharp*, produces the ſound of a *Tritone* or *Greater 4th.* which is alſo a harſh Diſcord.

Though theſe croſs Relations ſound not both together, yet they leave a harſhneſs in the Ear, which is to be avoided; eſpecially in Compoſition of few Parts.

But you muſt know, that this croſs reflection of *Flat* againſt *Sharp*, doth not always produce Relation Inharmonical.

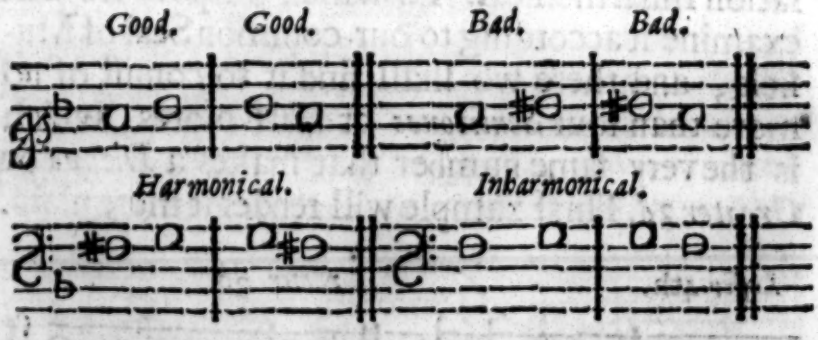
Example.

Example.



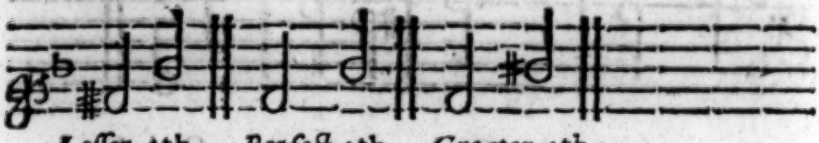
For it is both usual and proper for the upper Part to change from *flat* to *sharp* when the *Bass* doth fall a *Lesser* 3*d*. as you see in the first and second Bars of this Example. Also that reflection of *F sharp* against ♭ *flat*, in the third Bar, which produces the sound of a *Lessor* 4*th*. is not Relation Inharmonical. The reason thereof you shall presently have. But first I will give you a clearer Instance thereof, by comparing it with another 4*th*. *flat* against *sharp* cross-wise, that your own Ear may better judge what is, and what is not, Relation Inharmonical.

Example.



The first two Instances shew a Relation of *F sharp* in the *Bass*, against *B flat* in the *Treble*, which begets the sound of a *Lesser* 4*th*. and is very good and

and uſual in Compoſition. The other two Inſtances are *F flat* in the *Baſs*, againſt *B ſharp* in the *Treble*, which makes a *Greater* or *Exceſſive* 4*th*. a very harſh Relation. And here (by the way) you may obſerve three different 4*ths*. in Practical Muſick, *viz*. 1. From *F ſharp* to *B flat* upward; 2. From *F Flat* to *B flat*; and 3. From *F flat* to *B ſharp*, thus exemplified.

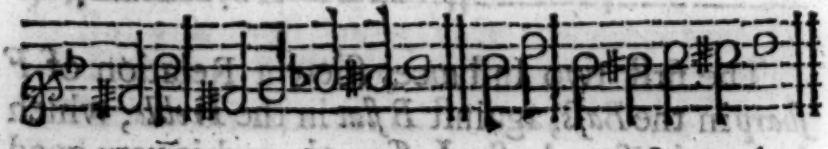


Leſſer 4th. *Perfect* 4th. *Greater* 4th.

As to the reaſon, why *F ſharp* againſt ♭ *flat* doth not produce Relation Inharmonical, we are to conſider the proportion of its *Interval*; which (indeed) belongs rather to the Theory of Muſick: for though the Ear informs a Practical Compoſer, which ſounds are harſh or pleaſing; it is the ſpeculative Part that conſiders the Reaſon why ſuch or ſuch *Intervals* make thoſe ſounds which pleaſe or diſpleaſe the Ear.

But we will reduce this buſineſs of the *Leſſer* 4*th*. into Practice; that thereby we may give a reaſon to a Practical Muſician why it falls not under Relation Inharmonical. To which purpoſe we will examine it according to our common Scal of Muſick; and there we ſhall find it to conſiſt of no more than four *Semitones* or Half-Notes; which is the very ſame number that makes a *Ditone* or *Greater* 3*d*. This Example will render it more plain.

Leſſer 4th. *Greater* 3d.

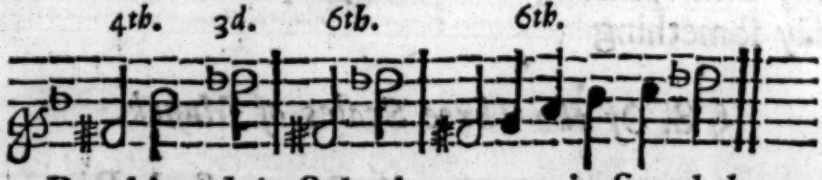


1 2 3 4 1 2 3 4

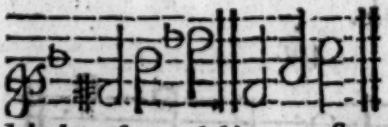
Now

Now I ſuppoſe that no Practical Muſician will ſay that the two Terms of a *Greater* 3*d.* have any harſh Relation one to the other; which granted, doth alſo exempt the other (being the like *Interval*) from Relation Inharmonical, tho' in appearance it be a 4*th.* and hath *flat* againſt *ſharp* in a croſs reflection.

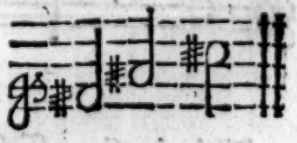
By this you may perceive that diſtances in the Scale, are not always the ſame in ſound, which they ſeem to the ſight. To illuſtrate this a little further, we will add a *Leſſer* 3*d.* to the former *Leſſer* 4*th.* which in appearance will make a *Leſſer* 6*th.* for ſo the degrees in the Scale will exhibit it in manner following.



But this 6*th.* in ſight, is no more in ſound than a common 5*th.* which we may demonſtrate by the Scale it ſelf: For, if we remove each Term a *Semitone* lower (which muſt needs keep them ſtill at the ſame diſtance) we ſhall find the 6*th.* changed into a 5*th.* in ſight as well as ſound; and the *Leſſer* 4*th.* likewiſe changed into a *Greater* 3*d.* as you may ſee in this Example.



And if we remove the latter three Notes again, and ſet them a *Semitone* higher by adding a *ſharp* to each Note, thus; that which in the firſt Inſtance was *D flat*, is now become *C ſharp*; and likewiſe *B flat* now changed into *A ſharp.*



This removing of the Concords a *Semitone* higher or lower, as alſo the changing them into

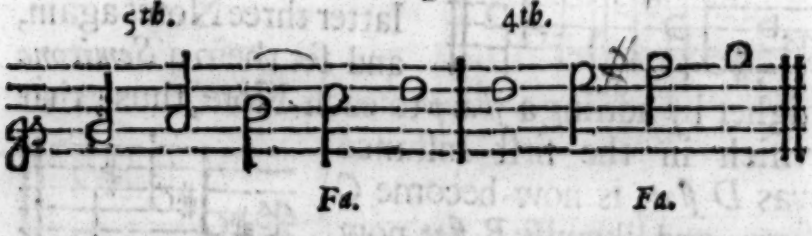
Keys

Keys which have no affinity with the Cardinal Key upon which the Aire of the Muſick dependeth; does many times cauſe an Untúnableneſs in the Concords, as though our Strings were out of Tune when we Play upon Inſtruments which have fixed Stops or *Frets:* And this alſo happens amongſt the Keys of Harpſichords, and Organs, the reaſon whereof is, the inequality of *Tones* and *Semitones*; either of them having their *Major* and *Minor*; which our common Scale doth not diſtinguiſh. And this has cauſed ſome to complain againſt the Scale it ſelf, as though It were defective. Concerning which I will preſume no further than the delivering of my own opinion; to which purpoſe I muſt firſt ſay ſomething

§ 8. *Of the Three Scales of Muſick.*

THe Three Scales are theſe. 1. *Scala Diatonica.* 2. *Scala Cromatica,* 3. *Scala Enharmonica.* The *Diatonick* Scale, is that which riſes to a 5*th.* by three *Tones* and a *Semitone*; and from thence to the 8*th.* by two *Tones* and one *Semitone*: which *Semitone* is denoted in both places by *Fa*; as I ſhewed in the beginning of this Treatiſe.

Example.

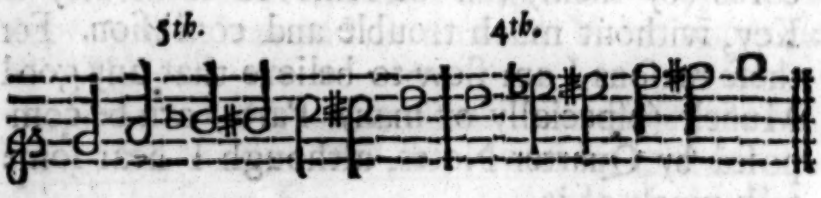


This is (in effect) the Old *Grecian* Scale, conſiſting of four *Tetrachords* or 4*ths.* extending to a double *Octave*; which *Guido Aretinus*, a Monk of

of St. *Benedict*'s Order (about the year of our Lord 960). changed into a form in which it now is; setting this *Greek* letter Γ *Gamma* at the bottom of it, to acknowledge from whence he had it: and This (for its general use) is now called the Common Scale of Musick.

The *Chromatick* Scale rises to a 5*th*. by a *Tone* and five *Semitones*; and from thence proceeds to an 8*th*. by five *Semitones* more.

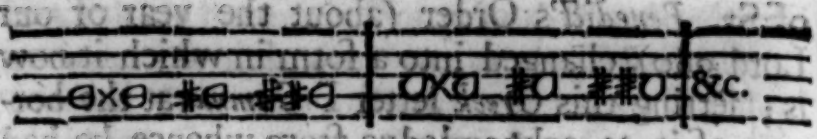
Example.



Some perhaps may find fault with this Example of the *Chromatick* Scale, as being not the usual way of setting it down: but I thought it the best Instance I could give a Learner of it, as to its use in Practical Musick; in which it is so frequently mixed with the *Diatonick* Scale, that the ♭ *flat* and ♯ *sharp* which formerly belonged to *B* only, have now got the names of the *Chromatick* Signs, by their frequent application to Notes in all places of the Scale: and the Musick which moves much in *Semitones* or Half-Notes, is commonly called *Chromatick* Musick. And from hence it is that an *Octave* is divided into 12 *Semitones*.

The *Enharmonick* Scale rises gradually by *Diises* or Quarter-Notes; of which 24 make up an *Octave*: and is so far out of use, that we scarce know how to give an *Example* of it. Those who endeavour it, do set it down in this manner.

But



But, as to its uſe, in Practical Muſick, I am yet to ſeek. For I do not conceive how a natural Voice can Aſcend or Deſcend by ſuch Minute degrees, and hit them right in Tune. Neither do I ſee how Syncopes or Bindings with Diſcords (which are the chief ornaments of Compoſition) can be performed by Quarter-Notes. Or, how the Concords (by them) can be removed from Key to Key, without much trouble and confuſion. For theſe reaſons I am ſlow to believe that any good Muſick (eſpecially of many Parts) can be compoſed by Quarter-Notes, although I hear ſome talk much of it.

Only one place there is, where I conceive a Quarter-Note might ſerve inſtead of a *Semitone*; which is, in the Binding Cadence of the *Greater 3d.* and That, commonly, is covered or drowned either by the *Tril* of the Voice or *ſhake* of the Finger.

But ſome do fancy, that as the *Diatonick* Scale is made more elegant by a Mixture of the *Chromatick*; ſo likewiſe it might be bettered by help of the *Enharmonick* Scale, in ſuch places where thoſe little Diſſonances do occur.

I do not deny but that the ſlitting of the Keys in *Harpſichords* and *Organs*; as alſo the placing of a *Middle fret* near the Top or Nut of a Viol or *Theorbo*, where the ſpace is wide may be uſeful in ſome caſes, for the ſweetning of ſuch Diſſonances as may happen in thoſe places: but I do not conceive that the *Enharmonick* Scale is therein concerned; ſeeing thoſe Diſſonances are ſometimes more, ſometimes leſs, and ſeldom that any

of

of them do hit preciſely the Quarter of a Note.

Now, as to my opinion concerning our common Scale of Muſick; taking it with its mixture of the *Chromatick*; I think it lies not in the wit of man to frame a better, as to all intents and purpoſes for Practical Muſick. And, as for thoſe little Diſſonances (for ſo I call them, for want of a better word to expreſs them) the fault is not in the Scale, whoſe office and deſign is no more than to denote the diſtances of the Concords and Diſcords, according to the Lines and Spaces of which it doth conſiſt; and to ſhew by what degrees of *Tones* and *Semitones* a Voice may riſe or fall.

For in Vocal Muſick thoſe Diſſonances are not perceived, neither do they occur in Inſtruments which have no *Frets*, as *Violins* and wind Inſtruments, where the ſound is modulated by the touch of the Finger; but in ſuch only as have fixed Stops or *Frets*; which, being placed and fitted for the moſt uſual Keys in the Scale, ſeem out of order when we change to Keys leſs uſual; and that (as I ſaid) doth happen by reaſon of the inequality of *Tones* and *Semitones*, eſpecially of the latter.

Concerning which, I ſhall (with ſubmiſſion to better judgments) adventure to deliver my own ſence and opinion. And though it belongs more properly to the Mathematick Part of Muſick, yet (happily) a Practical explication thereof may give ſome ſatisfaction to a Practical Muſician, when he ſhall ſee and underſtand the Reaſon.

§ 9.

§ 9. *Of Greater and Lesser* Semitones.

FIrst, you must know, that Sounds have their Proportions as well as Numbers.

Those Proportions may be explicated by a line divided into 2, 3, 4, 5, or more equal Parts. We will suppose that line to be the String of a *Lute*, or *Viol*. Take which String you please, so it be true; but the smallest is fittest for the purpose.

Divide the length of that String, from the Nutt to the Bridge, into two equal Parts; stop it in the Middle, and you will hear the Sound of an *Octave*, if you compare it with the Sound of the open String. Therefore is a *Diapason* said to be in *dupla* proportion to its *Octave*.

Next, divide the String into three equal parts; and stop that part next the Nutt, (which will be at the *Fret*[*b*] if rightly placed) compare the Sound thereof with the open String, and you will here the difference to be a 5*th*. Thence is a 5*th*. said to be *Sesquialtera* proportion; that is, as 2 is to 3.

Again, divide your String into four equal Parts; stop that Part next the Nutt (which will be, at the [*f*] *Fret*) and you have a 4*th*. to the open String. Therefore a 4*th*. is said to be *Sesquitertia* Proportion, as 3 is to 4. By these you may conceive the rest towards the Nutt.

If you ask me concerning the other half of the String from the middle to the Bridge: the middle of that half makes another *Octave*; and so every middle one after another.

We will now come a little nearer to our business of the *Semitones*. To which purpose we must divide the *Octave* it self into equal Parts.

First,

Firſt in the Middle; which will fall upon the *Fret* [*f.*] Examine the Sound from [*f*] to [*n*] (which is an *Octave* to the open String) and you will find it to be a 5*th*. Try the other half which is towards the Nutt, and you will hear it is but a 4*th*.

Next, divide that 5*th*. which is from [*f*] to [*n*] into two equal Parts; and you will find that half, which is towards the Bridge, to be a *Greater* 3*d*. and the other half to the Nutt-ward, to be a *Leſſer* 3*d*.

Then divide that *Greater* 3*d*. into two equal Parts, and you will have a *Greater* and a *Leſſer Tone*. Laſtly, divide the *Greater Tone* (which was that half next the *Bridge*) into two equal Parts, and you have a *Greater* and a *Leſſer Semitone*; the *Greater* being always that half which is nearer to the Bridge.

By this you may perceive that all our Muſical *Intervals* ariſe from the Diviſion of a Line or String into equal Parts; and that thoſe equal Parts, do ſtill produce unequal Sounds. And this is the very Reaſon that we have *Greater* and *Leſſer Semitones*.

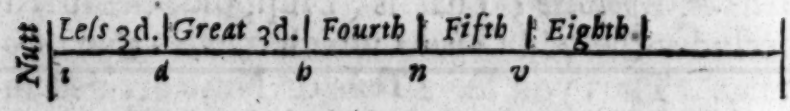
Thereupon, is a *Tone*, or whole Note (as we term it) divided into Nine Particles, called *Comma*'s: five of which are aſſigned to the *Greater Semitone*; and four to the *Leſs*. The difference betwixt them is called Ἀποτομα, which ſignifies *a cutting off*. Some Authors call the *Greater Semitone*, *Apotome*; That is (I ſuppoſe) becauſe it includes the odd *Comma* which makes that *Apotome*. Thus you ſee a *Tone* or Note divided into a *Greater* and *Leſſer Half*; but how to divide it into two equal Halfs, I never ſee determined.

The famous *Kircher* in his Learned and Elaborate *Murſurgia Univerſalis*, pag. 103 treating

of the Mathematick Part of Muſick, (which he handles more clearly and largely than any Author (I think) that ever wrote upon that Subject) doth ſhew us the Type of a *Tone* cut in the middle by dividing the middle *Comma* into two *Schiſms*. But that *Comma* (being divided Arithmetically) will have its *Greater* and a *Leſſer* half (as to Sound) as well as any greater *Interval* ſo divided.

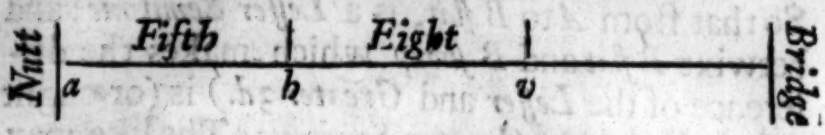
The neareſt Inſtance I can give you of a Sound parted in the middle, is an *Octave*, divided into a *Tritone*, and a *Semidiapente*; either of them conſiſting of ſix *Semitones*; as I ſhewed *pag.* 68. and yet there is ſome little difference in their Rations or Habitudes.

I will give you yet a clearer Inſtance, by which you may ſee what different Sounds will ariſe, from one Diviſion of a Line or String into equal Parts. To which purpoſe, divide that 5*th.* which is from the Nutt to [*b*] *Fret*, into two equal Parts, with a pair of Compaſſes; (the middle whereof will hit upon [*d*] *Fret*, if it be not placed with ſome abatement, for the reaſons beforementioned;) and you will find, that the ſame wideneſs of the Compaſs which divided the 5*th.* in the middle, and ſo made a *Greater* and a *Leſſer* 3*d.* the ſame wideneſs (I ſay) applyed from [*b*] towards the Bridge, will, in the firſt place from [*b*] produce a 4*th.* in the next place, a 5*th.* and in the next after that, an 8*th.* according to this Line:

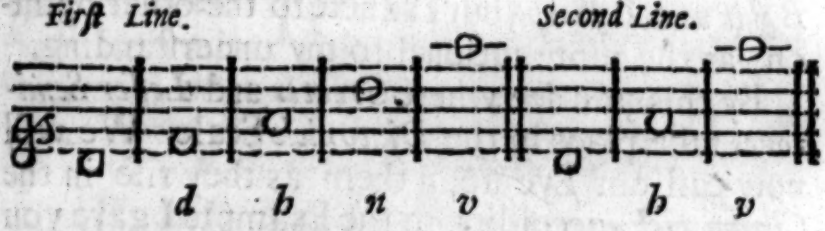


But ſeeing you cannot conveniently hear the Sound of that 8*th.* it being ſo near the Bridge; take the wideneſs of the 5*th.* from the Nutt to [*b*] and you will find that the ſame wideneſs which

which makes a 5*th.* doth make an 8*th.* in the next place after it according to this Line:



If you please to try these distances upon the *Treble* String of a *Bass Viol*, you will have a production of these Sounds.



By this you may perceive that every equal division of a Line or String, doth still produce a greater *Interval* of Sound, as it approaches nearer to the Bridge: And, by this which hath been shewed; I suppose you see not only the Reason, but Necessity, of *Greater* and *Lesser Semitones*. Our next business is to examine.

§ 10. *Where these Greater and Lesser Semitones arise in the Scale of Musick.*

THis depends upon the Key in which a Song is sett; and upon the division of its 5*th.* into the *Greater* and *Lesser* 3*d.* and the placing of these; which determines wither the Key be *flat* or *sharp*, as hath been shewed. We will suppose the Key to be in *G*.

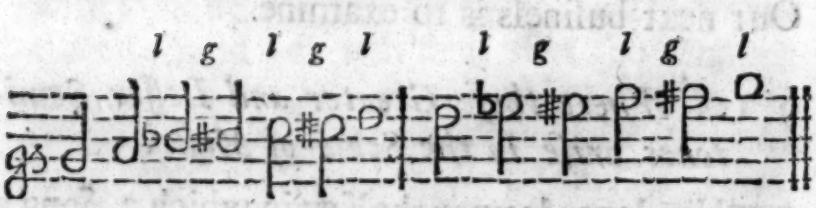
The *Diatonick* Scale hath only two places in each *Octave*, in which a *Semitone* takes place. One is in rising to the 5*th.* The other in rising from thence to the 8*th.* And these two places are known by the Note *fa*; as formerly shewed. These two

Sounds denoted by *fa*, are always the *Leſſer Semitone* from that degree which is next under them. So that from *A* to *B flat*, is a *Leſſer Semitone*: and betwixt *B flat* and *B ſharp* (which makes the difference of the *Leſſer* and *Greater* 3*d.*) is (or ought to be) always the *Greater Semitone*. The like may be underſtood of the higher *fa*.

I know that ſome Authors do place the *Greater Semitone* from *A* to *B flat*, and the *Leſſer* betwixt *B flat* and *B ſharp*; but I adhere to the other opinion, as the more rational to my underſtanding.

By this you ſee where *Greater* and *Leſſer Semitones* take place in the *Diatonick* Scale. We will now caſt our Eye upon them as they riſe in the *Chromatick*; according to the Example I gave you of it. In which the *Greater* and *Leſſer* Half-Notes do follow each other ſucceſſively, as ſhall be here denoted by two letters; *l* for *Leſſer*, and *g* for *Greater*:

Example.



Now, if we ſhould remove this Example a *Semitone* higher or lower; the *Leſſer Semitones* would fall in the places of the *Greater*; and contrarily, the *Greater* in the places of the *Leſſer*: which tranſpoſition, is the chief cauſe of thoſe little Diſſonances, which occaſion'd this diſcourſe.

Your beſt way to avoid them, is, to ſet your Muſick in the uſual and moſt natural Keys of the Scale.

A COMPENDIUM OF PRACTICAL MUSICK.

The Fourth PART.

TEACHING *The Form of Figurate Deſcant.*

§ 1. *What is meant by Figurate Deſcant.*

FIgurate Deſcant is that wherein Diſcords are concerned as well as Concords. And, as we termed Plain Deſcant, (in which was taught the uſe of the Concords) The Groundwork or Grammer of Muſical Compoſition, ſo may we as properly nominate This, the Ornament or Rhetorical Part of Muſick. For, in This are introduced all the varieties of Points, Fuges, Syncope's or Bindings, Diverſities of Meaſures, Intermixtures of diſcording Sounds; or what elſe Art and Fancy can exhibit; which, as different Flowers and Figures, do ſet forth and adorn the Compoſition; whence it is named *Melotheſa florida vel figurata*, Florid or Figurate Deſcant.

§ 2. *Of the* Greek *Moods, and* Latin *Tones.*

BEfore we treat of Figurate Deſcant, I muſt not omit to ſay ſomething concerning the Moods or Tones. Not ſo much for any great uſe we have of them, as to let you know what is meant by them; and that I may not appear ſingular; for you ſhall ſcarce meet with any Author that has writ of Muſick, but you will read ſomething concerning them.

The Moods we mention'd in the firſt Part of this Treatiſe, were in reference to Notes, and Meaſure of Time. Theſe are concerning Tune.

That which the *Grecians* called Mode or Mood, the *Latins* termed Tone or Tune, The deſign of either was, to ſhew in what Key a Song was ſet, and which Keys had affinity one with another. The *Greeks* diſtinguiſhed their Moods by the names of their Provinces; as *Dorick*, *Lidian*, *Ionick*, *Phrigian*, *&c.* The *Latins* reduced theirs, to eight Plain-ſong Tunes; and thoſe were ſet in the *Tenor*: ſo called, becauſe it was the Holding Part to which they did apply their Deſcant.

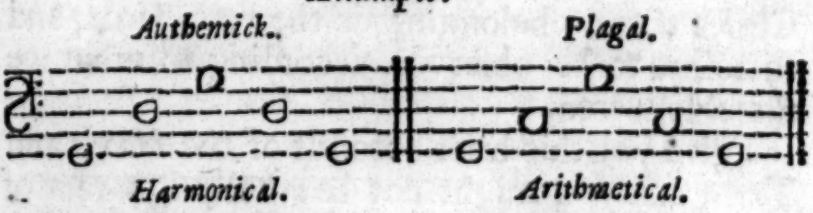
Theſe Plain-ſongs did ſeldom exceed the Compaſs of ſix Notes or degrees of Sound: and therefore were *Ut* and *Re* (as I ſuppoſe) applyed to the two loweſt, that each degree might have a ſeveral appellation: otherwiſe, four names, as now we uſe, *viz. Mi*, *Fa*, *Sol*, *La*, had been both more eaſie, and more ſuitable to the ancient Scale, which conſiſted of *Tetrachords* or *4ths.* two of which made up the Compaſs of an *Octave.*

From theſe ſix Notes, *Ut*, *Re*, *Mi*, *Fa*, *Sol La*, did ariſe three properties of Singing; which they named *B Quarre*, *B Molle*, and *Properchant* or *Natural B Quarre*, was when they Sung *Mi* in *B*; that Cliff

Cliff being then made of a Square form thus, ⊢ and ſet at the beginning of the Lines, as we now ſet ſome one of the other three *Cliffs*. *B Molle* was when they Sung *Fa* in *B*. *Properchant* was when their *Ut* was applyed to *C*; ſo that their ſix Notes did not reach ſo high as to touch *B* either *flat* or *ſharp*. But in our modern Muſick, we acknowledge no ſuch thing as *Properchant*; every Song being, of its own nature, either *flat* or *ſharp*: and that determin'd (not by *B*'s *flat* or *ſharp*, but) by the *Greater* or *Leſſer* 3*d*. being joyned next to the Key in which any Song is ſet.

Theſe Moods or Tones had yet another diſtinction; and that was *Authentick*, or *Plagal*. This depended upon the dividing of the *Octave* into its 5*th*. and 4*th*. *Authentick* was when the 5*th*. ſtood in the lower place, according to the Harmonical diviſion of an *Octave*. *Plagal*, was when the 5*th*. poſſeſt the upper place, according to the Arithmetical diviſion thereof.

Example.



Many Volumes have been wrote about theſe Moods or Tones, concerning their uſe, their number, nature and affinity one with another; and yet the buſineſs left imperfect or obſcure, as to any certain Rule for regulating the Key and Air of the Muſick, though one of the greateſt concerns of Muſical Compoſition.

Mr. *Morley* (upon this Subject) in his *Introduction to Muſick*, pag. 147. his Scholar making this Quærie, *Have you no general Rule to be given for an*

Inſtruction for keeping of the Key? anſwers, *No*; *for it muſt proceed only of the judgment of the Compoſer*; *yet* (ſaith he) *the Church-men for keeping of their Keys have deviſed certain Notes commonly called the eight Tunes*, &c. of which he only gives Examples, and ſo leaves the buſineſs. And no marvel they could give no certain Rule, ſo long as they took their ſight from the *Tenor*; in which caſe it muſt of neceſſity be left to the judgment of the Compoſer or Singer of Deſcant, what *Baſs* he will apply unto it. But, according to the Method formerly deliver'd in this Treatiſe, where we make the *Baſs* the foundation of the Harmony, upon which the Key ſolely depends, as alſo the other Keys which have affinity therewith, the buſineſs is reduced to a certainty of Rule, both plain and eaſie. (ſee *pag.* 34. Concerning the Key or Tone.) And though in Figurate Deſcant we often have occaſion to apply under-Notes to an upper Part, as you will ſee hereafter, yet the whole conduct of the Compoſition, as to the Key and middle Cloſes thereto belonging, is the very ſame, and therefore to be obſerved, according to what we there delivered.

I give you this brief account of the *Moods* and *Tones*, that you might not be wholly ignorant of any thing that belongs to Muſick: To which purpoſe I have contrived this little Table: collected out of ſuch Authors as number 12 Tones or Tunes anſwerable to the *Grecian* Moods; *viz.* ſix *Authentick*, and ſix *Plagal*.

Authentick.			*Plagal.*	
D	1	*Dorick*	2	*Hypo-Dorick*
E	3	*Phrygian*	4	*Hypo-Phrygian*
F	5	*Lydian*	6	*Hypo-Lydian*
G	7	*Mixolydian*	8	*Hypo-Mixolydian*
A	9	*Æolian*	10	*Hypo-Æolian*
C	11	*Ionick*	12	*Hypo-Ionick*

The

The firſt Column ſhews the Keys in the Scale of Muſick to which thoſe Tones and Moods are aſſigned. The ſecond expreſſes the order of the *Authentick* Tones: known by their odd Numbers; as 1, 3, 5, *&c.* The third Column contains the names of the *Grecian Authentick* Moods. The fourth ſhews the *Plagal* Tones; known always by their even numbers; as 2, 4, 6, *&c.* The laſt or fifth Column contains the names of the *Grecian Plagal* Moods; diſtinguiſhed by the Particle *Hypo.*

Where you may obſerve, that *B mi*, is exempt from having any Tone or Mood aſſigned to it; becauſe *F fa*, doth make an *Imperfect 5th.* thereto. Howbeit, *B fa*, is become a Key or Tone now much in uſe, eſpecially in Muſick compoſed for Inſtruments.

But, whereas we read ſuch ſtrange and marvellous things of the various affections and different effects of the *Grecian* Moods; we may very probably conjecture that it proceeded chiefly from their having Moods of different meaſure joyned with them; which, we find by experience, doth make that vaſt difference betwixt Light and Grave Muſick; though both ſet in the ſame Key, and conſequently the ſame Mood or Tone.

§ 3. *Of Figurate Muſick in general.*

FIgurate Deſcant (as I told you) is that wherein Diſcords are concerned as well (though not ſo much) as Concords. You have already been taught the uſe of both in Compoſition; and Theſe are the Two Materials which muſt ſerve you for the raiſing of all Structures in Figurate Muſick.

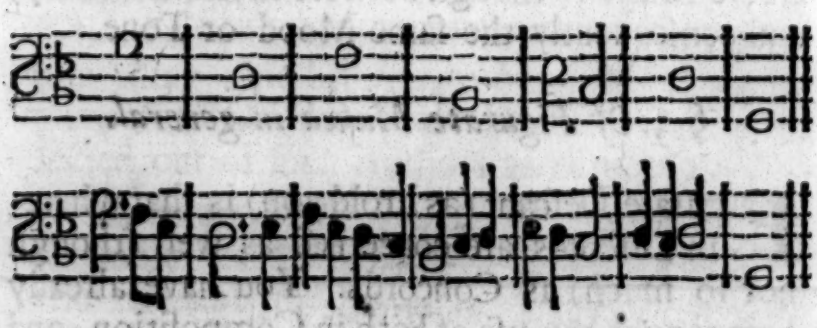
To give you Models at large, of all thoſe ſeveral

ral Structures, were to write a great Volume, not a *Compendium*. It will be ſufficient that I let you ſee the Form of Figurate Deſcant; and that I give you ſome ſhort Examples of ſuch things as are of moſt concern; with Inſtructions (ſo near as I can) for their contrivance. We will begin with ſetting a *Baſs* to a *Treble*, as we formerly did with making a *Treble* to a *Baſs*.

§ 4. *How to ſet a* Baſs *to a* Treble.

IN this you muſt reckon your Concords from the *Treble* downward, as in the other you did from the *Baſs* upward. Which is but the ſame thing in effect; for, a *3d. 5th. 6th*, and *8th.* are ſtill the ſame, whether you reckon them upward or downward.

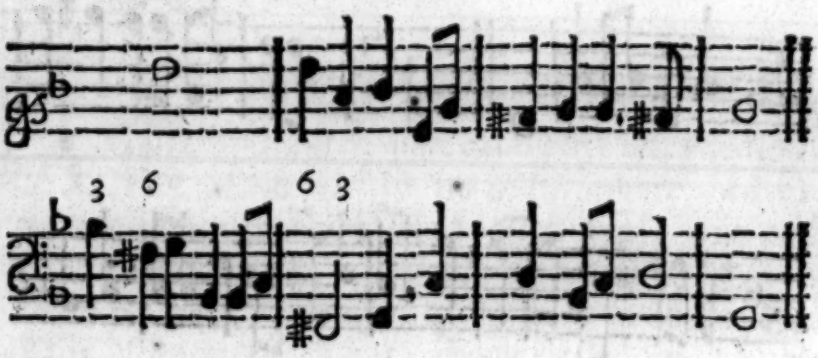
But, whereas in plain *Counterpoint*, I did order the *Baſs* to move on, for the moſt part, by leaps of a 3, 4, 5, *&c.* (which indeed is the moſt proper movement of the *Baſs* in that kind of Compoſition;) here you muſt know, that in Figurate Deſcant, thoſe leaps are frequently changed or broken into degrees; as you may eaſily conceive by this Example.



And therefore it is left to your liberty to uſe either the one or the other as occaſion ſhall require. Only take notice that if (in theſe Breakings) the Parts do Aſcend or Deſcend together by de-

degrees, it muſt be either in 3*ds.* or 6*ths.* If they move contrary by degrees, (that is one riſing, the other falling) you have liberty to paſs through Diſcords as well as Concords, according to what I ſhewed of Diſcords Note againſt Note. For the reſt I refer you to the Principles formerly delivered in Compoſition of two Parts. And if your *Treble* do chance to hold out any long Note, you may let the *Baſs*, during the time, paſs on from one *Imperfect* Concord to another; as from a 3*d.* to a 6*th.* or the contrary. The like may be underſtood of the *Treble*, when the *Baſs* holds out a Note.

Example.

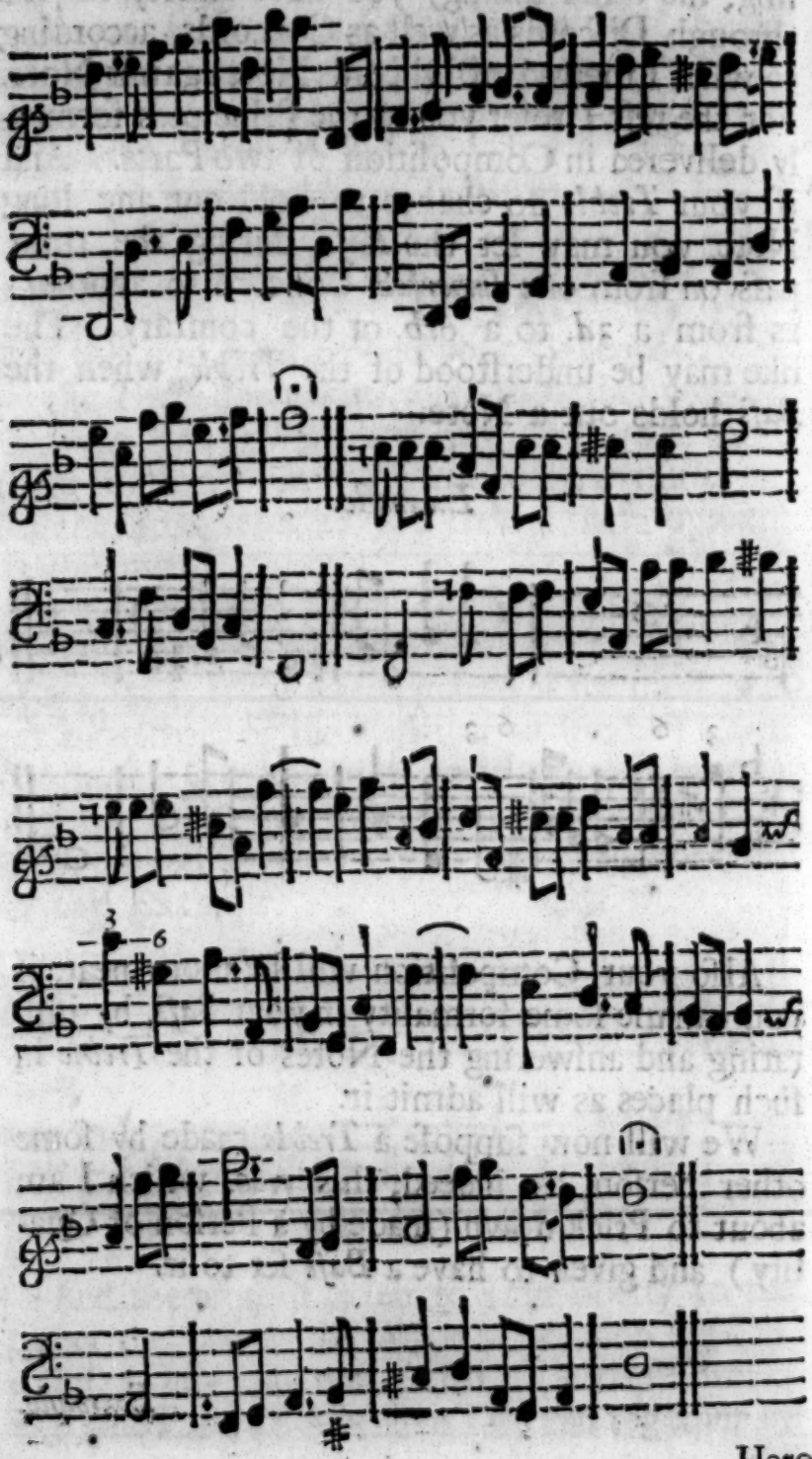


Alſo your Compoſition will be more neat, if you can uſe ſome formality in your *Baſs*, by imitating and anſwering the Notes of the *Treble* in ſuch places as will admit it.

We will now ſuppoſe a *Treble* made by ſome other perſon, as indeed, this was, which I am about to Prick down (made by a Perſon of Quality) and given to have a *Baſs* ſet to it.

Example.

Example of a Baſs *made to a* Treble.



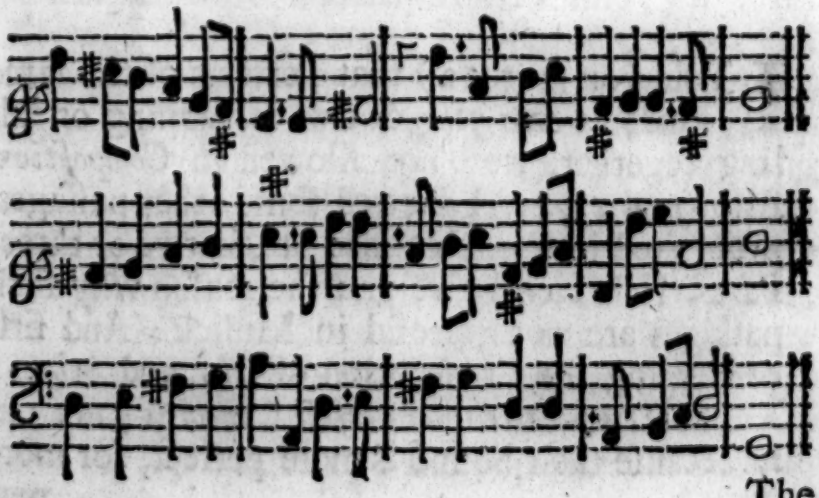
Here

Here you ſee the *Baſs* ſtill anſwering and imitating the *Treble*, (ſo near as the Rules of Compoſition do permit) ſometimes in the *Octave*, as you ſee in moſt Part of the firſt Strain; and ſometimes in other diſtances, as you may obſerve in the beginning of the ſecond Strain; but ſtill keeping cloſe to the Rules of Compoſition, which muſt be chiefly obſerved. This is as much as I think neceſſary for ſetting a *Baſs* to a *Treble*.

And by this you may perceive how different the Form and Movement of the Parts in Figurate Deſcant, is from that of plain *Counterpoint*: For, in That, the natural paſſage of the *Treble* is, for the moſt part by Degrees, In This, you may uſe what Leaps you pleaſe, ſo they be airy and formal.

§ 5. *How Parts paſs through one another.*

AGain, in *Counterpoint*, each Part does ordinarily move within its own Sphere. In Figurate Deſcant, the Parts do frequently mix and paſs through one another: Inſomuch, that if there be two *Trebles*, you ſhall have ſometimes This, ſometimes That, above or below, as you ſee in the following Inſtances.



The

The like may be underſtood of the Inner Parts, or of the *Baſſes*, when the Compoſition is deſigned for two. Howbeit the higheſt Part for the time being is ſtill to be accounted the *Treble*: and the loweſt Part, whatever it be, is (during that time) the *Baſs* to all the Parts that ſtand above it.

Laſtly, whereas in *Counterpoint* I commended unto you the joyning of your upper Parts ſo cloſe together, that no other Part could be put in amongſt them: in Figurate Muſick (eſpecially for Inſtruments) that Rule is not ſo ſtrictly obſerved; but each Part doth commonly move according to the Compaſs of the Voice or Inſtrument for which it is intended. But the Principles of Compoſition, as the chooſing, ordering and placing of the Concords, are the very ſame we delivered in plain *Counterpoint*: that is to ſay, In two or three Parts you are to avoid 8*ths.* except in ſuch places as there mentioned: In Four or more Parts you are to diſpoſe thoſe Parts into ſeveral Concords, as much as you can with convenience.

§ 6. *Concerning the Conſecution of Perfects of the ſame kind; and of other Diſallowances in Compoſition.*

I Told you (*pag.* 32.) that Perfects of the ſame kind, as two 5*ths.* or two 8*ths.* riſing or falling together, were not allowed in *Compoſition.* Alſo (*pag.* 33, 34.) I ſhewed ſome other paſſages, prohibited in few (that is to ſay, in two or three) Parts. Here I will give you the reaſon why ſuch paſſages are not graceful in Muſick: And firſt concerning the Conſecution of 5*ths.* and 8*ths.*

Theſe two are called *Perfect Concords*; not only becauſe their Sound is more perfect, (or more per-

perfectly fixed) than that of the other Conſonants which are ſubordinate to them; but alſo, becauſe they ariſe from the firſt two Proportions that are found in Numbers, *viz.* an 8*th.* from *Dupla*, and a 5*th.* from *Seſquialtera*, as I ſhewed *pag.* 79, and 80.

Now, as to the Diſallowance of their following one another of the ſame kind; you may obſerve, that our Senſes are ſtill delighted with variety; as we may inſtance in this: Suppoſe an excellent Diſh of Meat, prepared with greateſt induſtry to pleaſe the Taſt, were ſet before us to feed on; would it not be more acceptable to have ſome variety after it, than to have the ſame over again? The very ſame it is in Sounds preſented to our Ear; for, no man that hath skill in Muſick, can hear two perfect 5*ths.* or two 8*ths.* betwixt the ſame Parts, riſing or falling together, but his Ear will be diſpleaſed with the latter of them; becauſe he expected in place thereof ſome other Concord.

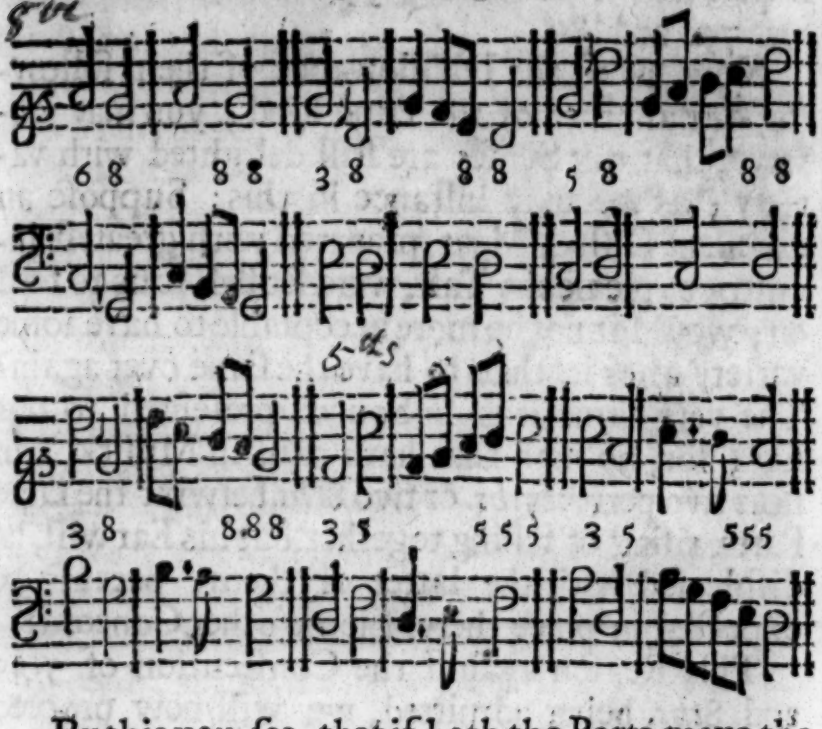
This Reaſon againſt the Conſecution of 5*ths.* and 8*ths.* being admitted, we will now proceed to the other Diſallowances; which, upon due examination, we ſhall find to ariſe from the very ſame conſequence.

For the better underſtanding of this; you muſt know, Firſt, that every Diſallowance doth end either in an 8*th.* or in a 5*th.* (by theſe I alſo mean their *Octaves.*) Secondly, that a Diſallowance is commonly generated by both the Parts moving the ſame way. Thirdly, that every leap in Muſick doth imply a Tranſition by degrees, from the former to the latter Note, by which the Leap is formed. Laſtly, that thoſe implicit Degrees, (by reaſon of both Parts moving the ſame way) do always produce a Conſecution of two (if not more) Perfects of the ſame kind.

implied

To

To render this more clear, we will take ſome of thoſe Paſſages not allowed in *pag.* 34. and break the Leaps into Degrees, according to what I ſhewed *pag.* 51, 52. *of breaking a Note*, as you ſee in the following Examples:



By this you ſee, that if both the Parts move the ſame way, one of them by a Degree, the other by a Leap; that Leap (I ſay) being broken into Degrees, begets a Conſecution of two Perfects of the ſame kind: And where both Parts Leap the ſame way, if you break thoſe Leaps into Degrees, there will ariſe from thoſe Degrees, Three of the ſame Perfects. And this implicit Conſecution of 8*ths.* and 5*ths.* ariſing from thoſe Degrees, is that which renders ſuch Paſſages leſs pleaſing to the Ear, and are thereupon named *Diſallowances.*

Theſe which I have ſhewed may ſerve for your underſtanding of the reſt; for they are all of the ſame nature, excepting One, which Mr. *Morley* and

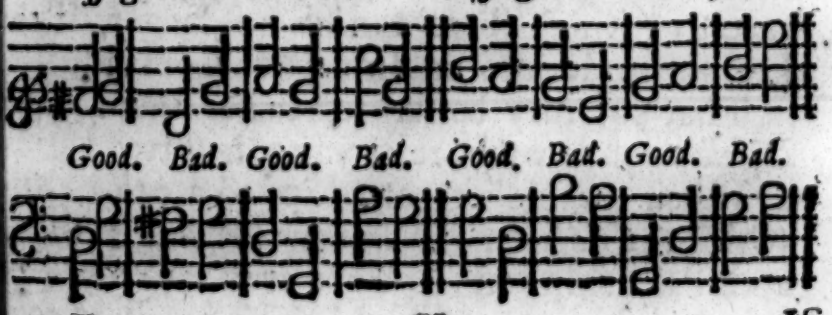
and others call *hitting an* 8*th. on the face*; that is, when an upper Part, meeting the *Baſs* upon an 8*th.* doth skip up from thence into ſome other Perfect Concord, thus:

But whereas I told you, and have ſhewed, that a Diſallowance is commonly generated by both Parts moveing the ſame way; you muſt know, that all Paſſages of that ſort are not Diſallowances; for, you will hardly find a Diſallowance where the Treble removes but one Degree; except that which I ſhewed in the firſt inſtance of the late Examples, where the Treble falls by Degree from a *6th.* to an 8*th.* or (perhaps) where the *Baſs* ſhall make an extravagant Leap (as it were ſet on purpoſe) to meet the *Treble* in a *5th.* or 8*th.* In any other way, I do not ſee how a Diſallowance can occur, whilſt the *Treble* removes but one Degree, though both Parts riſe or fall together. But if the *Treble* or upper Part do skip, whilſt the *Baſs* removes but one Degree, (the ſame way) you may conclude it a Diſallowance.

I will give you Examples of both theſe ways, that you may compare them by your Eye and Ear; and ſo you will better perceive what is, and what is not allowed.

Examples.

Paſſages into the 8*th.* *Paſſages into the* 5*th.*



Good. Bad. Good. Bad. Good. Bad. Good. Bad.

If you try the Sound of theſe two Ways with an Inſtrument, you will perceive that thoſe Paſſages wherein the *Treble* removes but one Degree, are ſmooth and natural; but in the Other where the *Treble* doth Leap, the Paſſage is not ſo pleaſing no the Ear.

The Reaſon whereof (as I conceive) is, becauſe Leaps are the proper Movements of the *Baſs*, and Degrees more natural to the *Treble* part, as I formerly delivered in *Plain Counterpoint*: And therefore, ſo long as both Parts proceed in their natural Movements (the *Baſs* by Leaps, and the *Treble* by Degrees) the Conſecution is not ſo perceptible, becauſe it gives no offence to the Ear; for that which is proper and natural cannot be diſpleaſing: But if you diſorder this natural Movement, by makeing the *Baſs* to move by a Degree, and the *Treble* to Leap the ſame way into a Perfect Concord, the Conſecution thereof preſently begets a Diſallowance.

Laſtly, take notice, that moſt of thoſe Paſſages we call *Diſallowances*, may be tollerated in the *Tenor* or 2. *Treble*, (being covered by a higher Part) though, in the higheſt Part, it ſelf, they would not be allowable: And therefore when your *Treble* or higheſt Part ſhall make a Leap, (which is frequent in *Figurate Deſcant*) your chief care muſt be, that the ſaid *Treble* or higheſt Part (compared with the *Baſs*) be not guilty of any Diſallowance; of which there can be no danger, if the Leap be made into an Imperfect Concord.

That you may better remember them, moſt *Diſallowances* may be referred to theſe two Heads: 1. When the higher part skips to a 5*th*. or 8*th*. whilſt the *Baſs* removes but one Degree. 2. When both Parts skip out the ſame way into a 5*th*. or 8*th*. And this is as much as I think neceſſary concerning *Diſallowance*.

§ 7. *Con-*

§ 7. *Concerning the Conſecution of* 4ths. *and* 5ths.

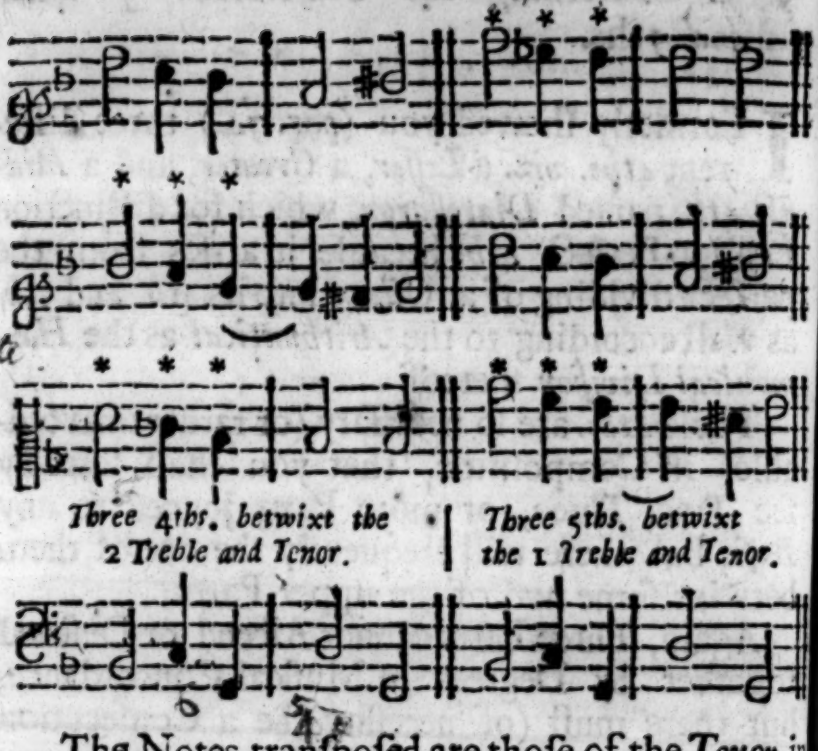
I Formerly ſhewed you (*pag.* 74.) three different 4*ths. viz.* a *Leſſer*, a *Greater*, and a *Middle* 4*th.* named *Diateſſaron*, which for diſtinction I call a Perfect 4*th.* becauſe it ariſes from the perfect dividing of an *Octave* into its 4*th.* and 5*th.* as well according to the *Arithmetical* as the *Harmonical Diviſion* thereof.

Theſe 4*ths.* are ſo neceſſary, (or rather unavoidable) in Compoſition, that you ſhall ſcarcely ſee Two, Three, or more Parts joyned to any *Baſs*, but there will frequently be one of them betwixt ſome two of the upper Parts.

Again, Three Parts cannot Aſcend or Deſcend together by Degrees in Muſical Concordance, but there muſt (of neceſſity) be a Conſecution of ſo many 4*ths.* betwixt ſome two of the upper Parts.

Now, if that Conſecution conſiſt of different 4*ths.* mixed one with another, it is very good: But if the 4*ths.* be of the ſame kind, the Conſecution is not ſo allowable. The Reaſon thereof is, that 4*ths.* are the Reſemblances or Reſonances of 5*ths.* as may be ſeen in This; that if you tranſpoſe the Parts which exhibit thoſe 4*ths.* by placing the Lower an *Octave* higher, or ſetting the Higher an *Octave* lower, thoſe 4*ths.* will be changed into 5*ths.* as you may ſee in the following Inſtances.

Example. extreme Part

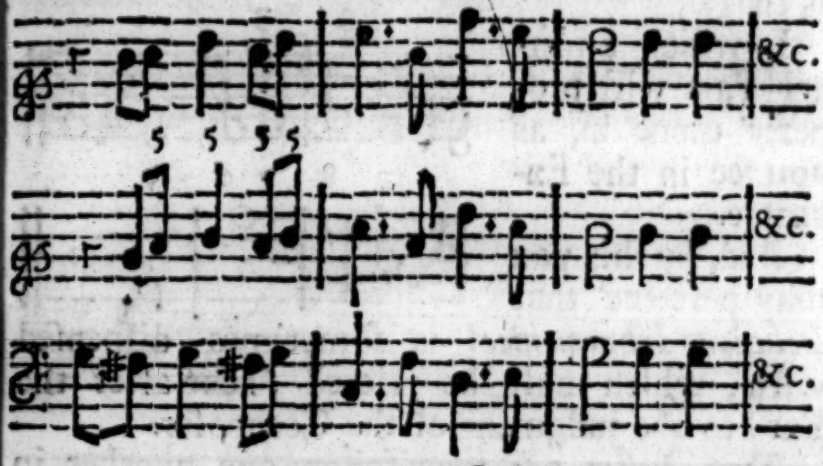


The Notes transposed are those of the *Tenor* in the first Instance; which being placed an *Octave* higher, and so made the *Treble* or highest Part in the second Instance, begets three *5ths.* instead of the former three *4ths.*

The question now is, whether these three *5ths.* being of different kinds, be not allowable in Composition. (If they be allowed, there is less doubt to be made of the *4ths.* they being also different.) Here is no Consecution of Perfects of the same kind; for the middle *5th.* is Imperfect: Neither is there any harshness or dissonance offered to the Ear, so near as I can perceive. And though Mr. *Morley* (in his *Introduction, pag.* 75.) with other precise Composers of former times, did not allow a Perfect and an Imperfect *5th.* to follow immediately one the other; yet later Authors, as well Writers as Composers, do both use and approve it.

See

See *Kircher*, in his *Muſurgia Univerſalis* pag. 621. *De licentia duarum Quintarum*; where he cites *Hieronimus Kapſperger*, a very excellent Author, uſing two 5*ths*. one after another, in divers places of a Madrigal, with much Art and Elegancy; and in the very beginning of the ſame, makes no ſcruple of ſetting four 5*ths*. *Perfect* and *Imperfect* one after another. The Example is this which follows.

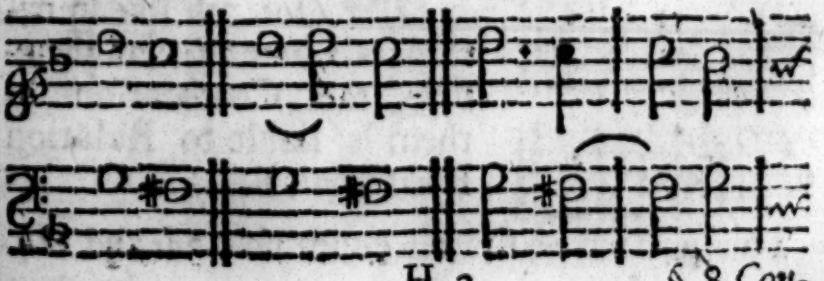


As for my own opinion, I do not only allow the Conſecution of two 5*ths*. one of them being *Imperfect*, but (being rightly taken) eſteem it amongſt the Elegances of Figurate Deſcant.

This I ſpeak, ſuppoſing them to be in ſhort Notes. But if the Notes be long, as *Semibreves*, and ſometimes alſo *Minums*, I ſhould then rather chooſe to have the *Perfect* 5*th*. to hold on, till the other Part remove to a 6*th*. before it change to an *Imperfect* 5*th*.

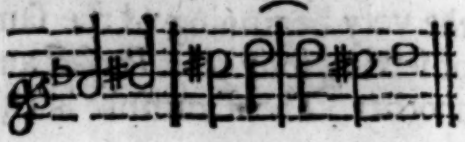
As for Example,

Not thus, but thus, or thus,

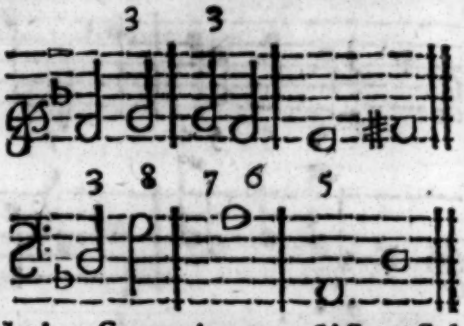


§ 8. *Conſecution of 3ds. and 6ths.*

TWo *Greater* 3*ds.* can hardly follow one the other, without *Relation* Inharmonical; yet in riſing by degrees to a Binding Cadence they are allowable, as thus:

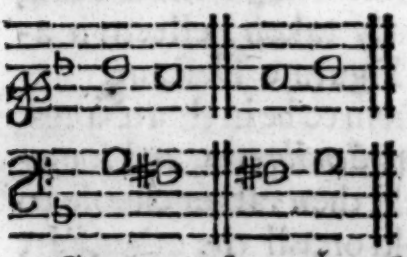


In which an Inner Part will properly come in, as you ſee in the Example.



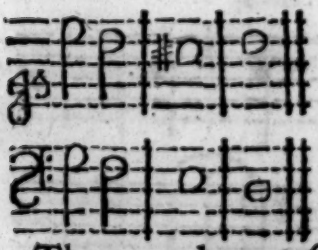
And, by this you may perceive that *Relation Inharmonical* is ſometimes diſpenſed with; which muſt be refered (next after the Ear) to the judgment of the Compoſer.

Two *Leſſer* 3*ds.* may follow one another in degrees, as thus:



But in Leaps they will not do ſo well.

Greater 6ths. are anſwerable to *Leſſer* 3*ds.* and therefore may follow one another, as you may ſee next following:



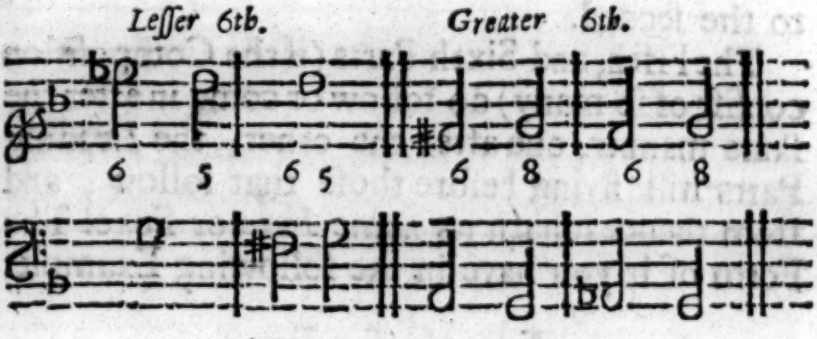
Leſſer 6ths. are like in nature to *Greater* 3*ds.* and therefore the Conſecution of them is liable to Relation Inharmonical.

Thus you have a ſhort account how 3*ds.* and 6*th.* may

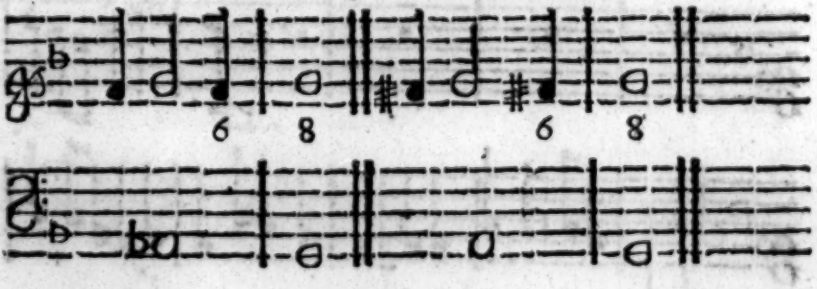
may follow one another when they are of the ſame kind. As for their change from *Greater* to *Leſſer*, or the contrary, it is ſo natural, that you cannot Aſcend or Deſcend, either in *3ds.* or *6ths.* but it muſt be by a frequent changing from the *Leſſer* to the *Greater*, or from the *Greater* to the *Leſſer.*

Now, as to their Paſſage into other Concords; the moſt natural is commonly that which may be done with the leaſt remove.

Hence it is obſerved, that the *Leſſer 6th.* paſſes more naturally into a *5th.* and the *Greater 6th.* into an *8th.* as you ſhall ſee in the following Inſtances.



Cadence of the Greater 6th.



Theſe little removes by a *Tone* or *Semitone*, do connect or make ſmooth the Air of the Muſick, in paſſing from Concord to Concord; which, by greater removes, would often ſeem disjoynted.

I will now ſpeak of a Fuge; which is the prime Flower in Figurate Deſcant.

§ 9. *Of* Fuga *or Fuge.*

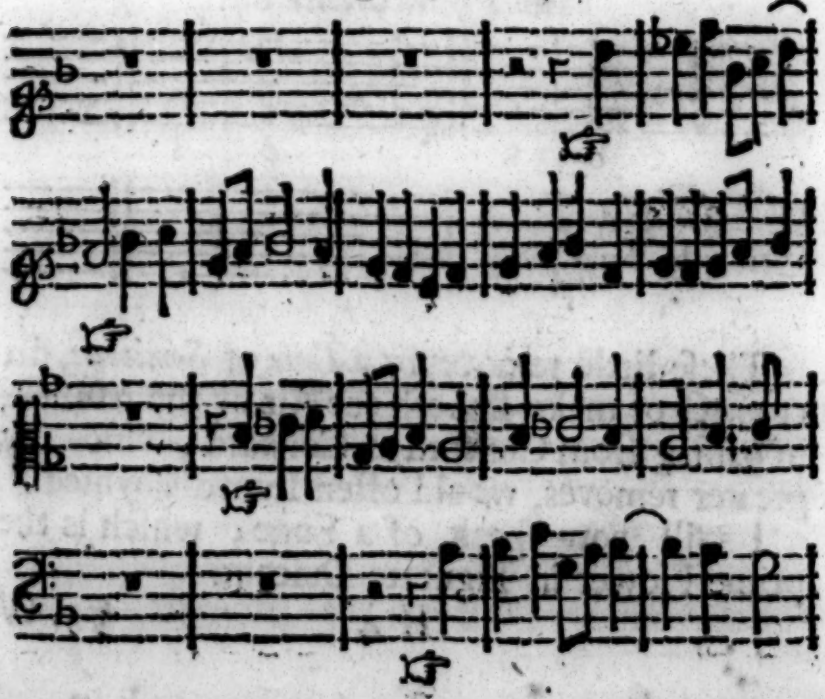
THis is ſome Point, (as we term it in Muſick) conſiſting of 4, 5, 6, or any other number of Notes; begun by ſome one ſingle Part, and then ſeconded by a following Part, repeating the ſame, or ſuch like Notes; ſometimes in the *Uniſon* or *Octave*, but more commonly, and better, in a 4*th.* or 5*th.* above, or below the Leading Part.

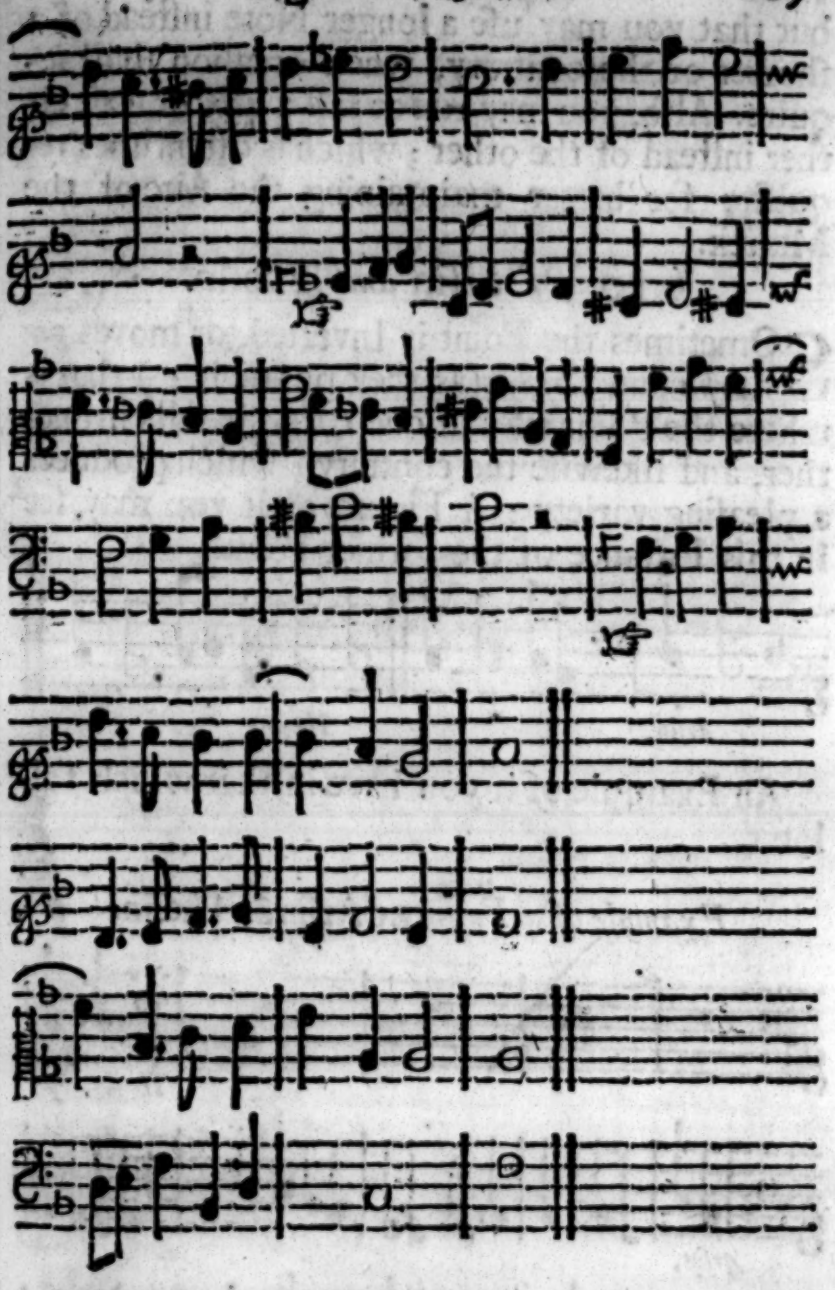
Next comes in a Third Part, repeating the ſame Notes, commonly in an *Octave* or *Uniſon* to the Leading Part.

Then follows the Fourth Part, in reſemblance to the ſecond.

The Fifth, and Sixth Parts (if the Compoſition conſiſt of ſo many) do follow or come in after the ſame manner, one after the other; the Leading Parts ſtill flying before thoſe that follow; and from thence it hath its name *Fuga* or Fuge. The Form of it you have in the following Example.

Example of a Fuge.





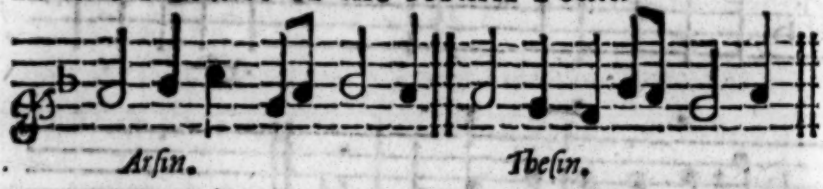
Here you may obſerve, that though the leading Part begins with an even Note, yet any following Part may come in upon an odd Note; with an odd Reſt before it, when the Fuge doth require it, or permit it.

Likewiſe take notice, that you are not ſo ſtrictly obliged to imitate the Notes of the leading Part, but

but that you may uſe a longer Note inſtead of a ſhorter or the contrary, when occaſion ſhall require. Alſo, you may riſe or fall a *4th.* or *5th.* either inſtead of the other; which is oftentimes requiſite for better maintaining the Aire of the Muſick.

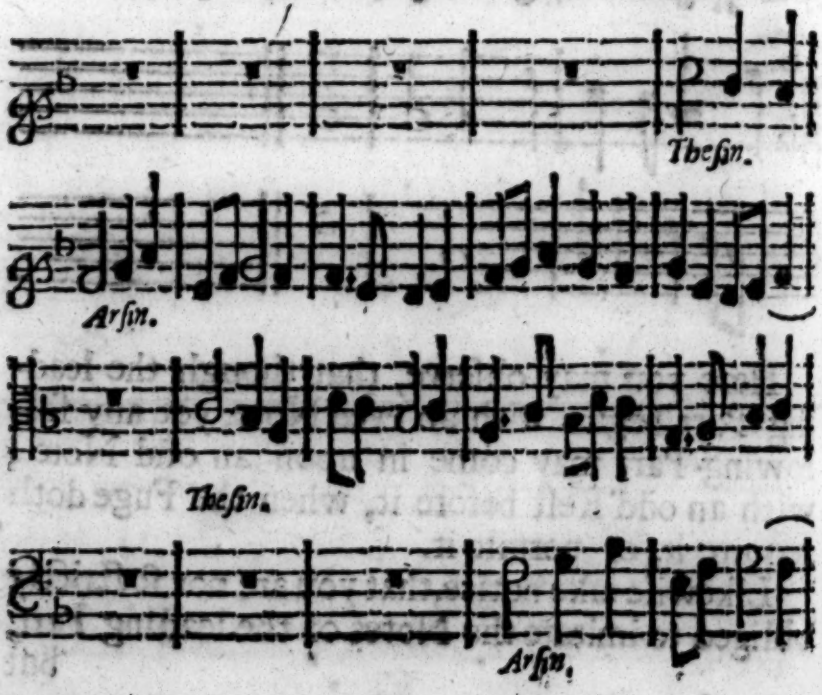
§ 10. *Of* Arſin *and* Theſin.

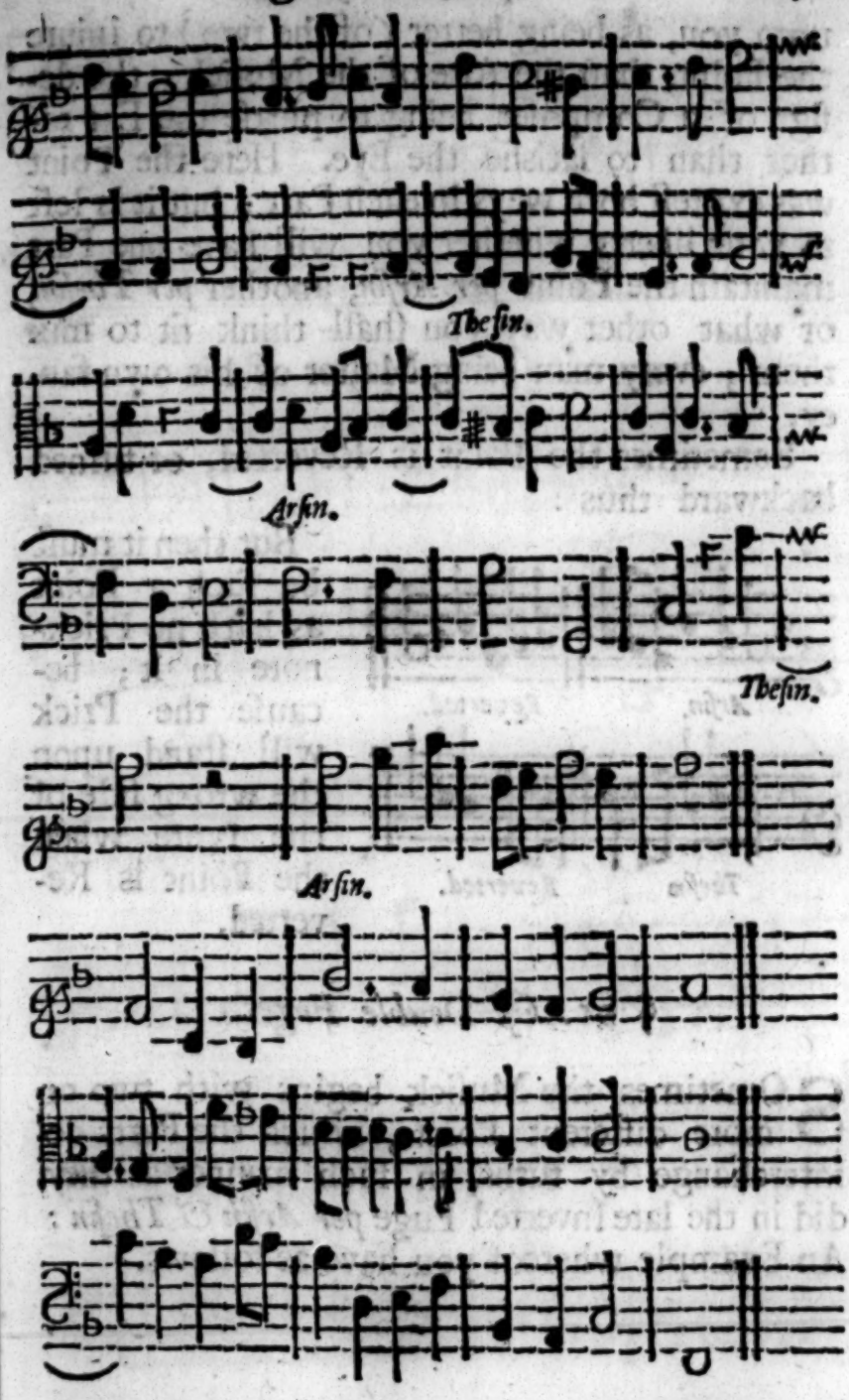
SOmetimes the Point is Inverted, or moves *per Arſin* and *Theſin*, (as they phraſe it;) that is where the Point riſes in one Part, it falls in another, and likewiſe the contrary; which produces a pleaſing variety: A Figure of it you may ſee in this Inſtance of the former Point.



An Example of it you have in that which follows.

Example of a Fuge per Arſin & Theſin.

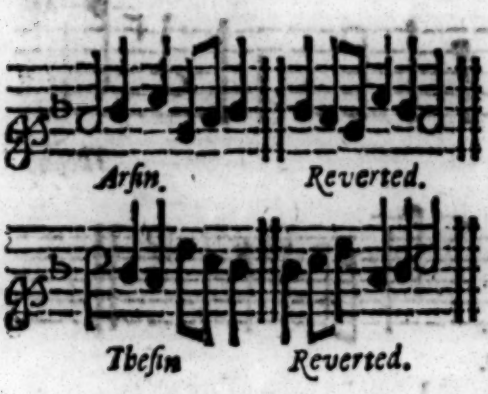




Thus you ſee the Point *per Arſin & Theſin*, ſo near as I could contrive it in ſo ſhort an Example: only in the 7*th.* Bar, the *Tenor* doth not preciſely expreſs the Point; which I note unto

unto you, as being better (of the two) to injure the Point, than the Aire of the Muſick; the deſign of a Compoſer being to pleaſe the Ear rather than to ſatisfie the Eye. Here the Point was expreſt both ways in each Part; but it is left to your liberty whether you will have one Part maintain the Point *per Arſin*, another *per Theſin*, or what other way you ſhall think fit to mix them; every man being Maſter of his own fancy.

Sometimes the Point is Reverted, or turned backward thus:



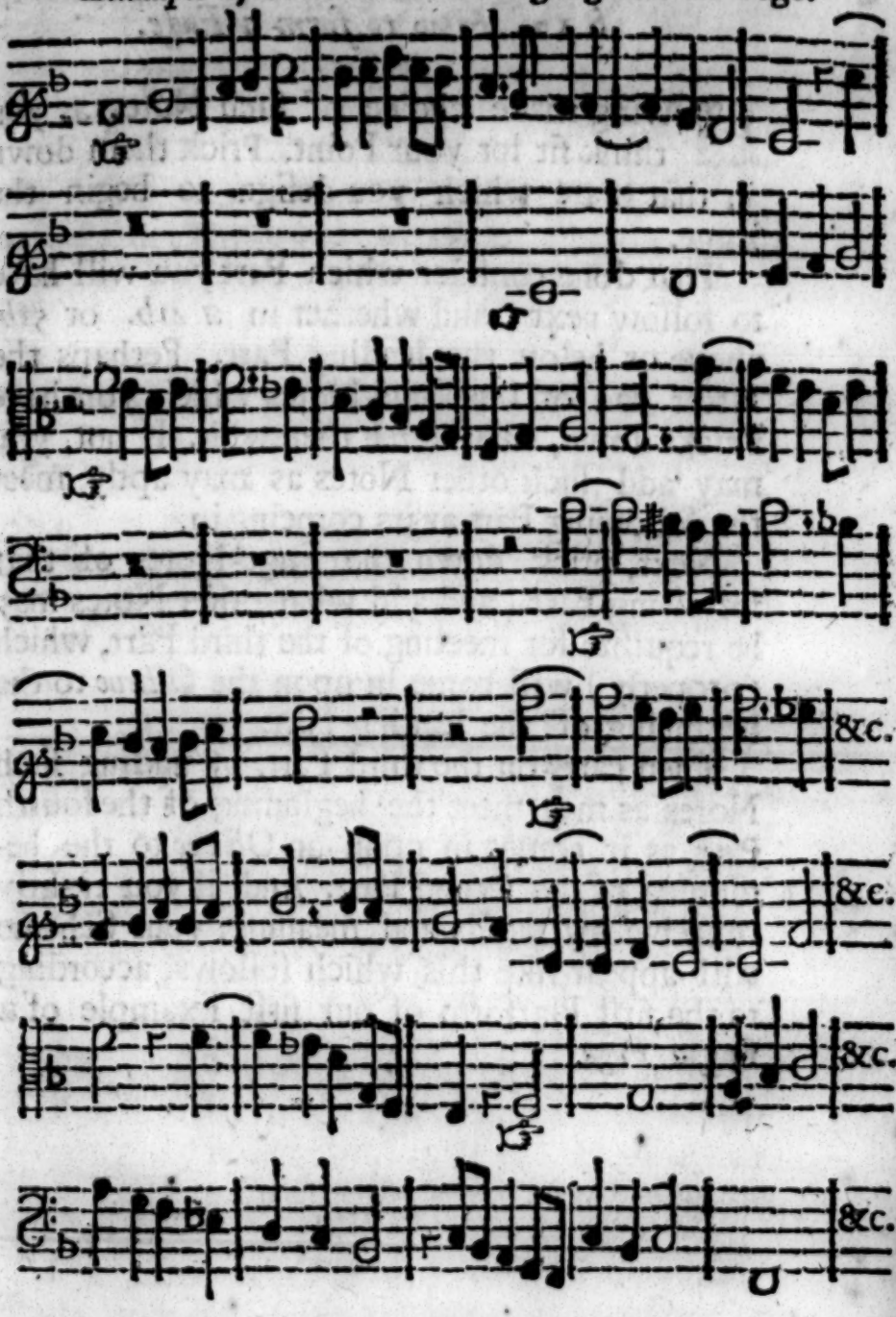
But then it muſt be ſuch a Point as hath no Prick-note in it; becauſe the Prick will ſtand upon the wrong ſide of the Note when the Point is Reverted.

§ 11. *Of Double Fuges.*

SOmetimes the Muſick begins with two or more different Points, which the Parts do interchange by turns, in ſuch manner as they did in the late Inverted Fuge *per Arſin & Theſin*: An Example whereof you have as follows.

Example.

Example of two Points moveing together in Fuge.



By theſe Examples you ſee what a Fuge is. I will now lead you towards the forming thereof; as Children are led when they learn to go.

§ 12. *How*

§ 12. *How to form a Fuge.*

HAving made choice of ſuch Notes as you think fit for your Point, Prick them down in that Part which you deſign to begin the Fuge.

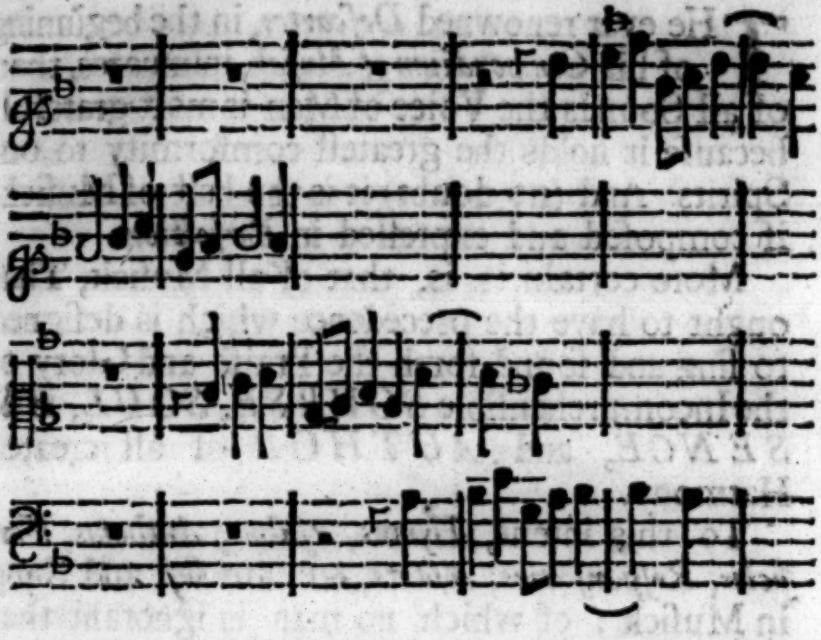
That done, conſider which Part you will have to follow next; and whether in a *4th.* or *5th.* above or below the leading Part. Perhaps the latter end of the Fuge-Notes which you have Prickt down, may agree therewith. If not, you may add ſuch other Notes as may aptly meet the following Part at its comeing in.

Next, prick down the Fuge-Notes of that following Part; and add what other Notes may be requiſite for meeting of the third Part, which (properly) will come in upon the *Octave* to the beginniug of the leading Part.

Then carry on the third Part, by adding ſuch Notes as may meet the beginning of the fourth Part, as it comes in upon an *Octave* to the beginning of the ſecond Part. And, if you rightly conceive my words and meaning, your Scheme will appear like this which follows, according to the firſt Platform of our firſt Example of a ſingle *Fuge.*

Example.

Example of the firſt Platform of a Fuge.



Having done this, you may fill up the empty places with ſuch Concords and Bindings as you think fitteſt for carrying on your Compoſition; until you repeat the Fuge, in one of thoſe Parts that begun it; which may be done either in the ſame, or in any other Key that will beſt maintain the Air of the Muſick; for good Air is chiefly to be aimed at in all Muſical Compoſition. And this repeating or renewing of the Fuge or Point, ſeems always more graceful when it comes in after ſome *Pauſe* or *Reſt*: by which means more notice is taken of it; as of a man that begins to ſpeak again, after ſome little time of ſilence.

The ſame method I have ſhewed in four Parts, may alſo ſerve you whether the Parts be more or leſs.

§ 13. *Of*

§ 13. *Of Musick Composed for Voices.*

THe ever renowned *Descartes*, in the beginning of his *Compendium of Musick*, insinuates, that, of all Sounds the Voice of Man is most grateful; because it holds the greatest comformity to our Spirits. And (no doubt) it is the best of Musick; if composed and expressed in *Perfection.*

More certain it is, that of all Musick, That ought to have the precedence which is designed to sing and sound forth the Praise and Glory of the Incomprehensible *SOURSE, SOUL, ESSENCE*, and *AUTHOR* of all created Harmony.

To this intent, *Hymns, Psalms, Anthems, Versicles, Responsaries, Motets*, &c. are set and Sung in Musick: of which no man is ignorant that hath frequented either the Churches beyond Sea, or the Cathedrals in *England.*

Of these forementioned, some are composed in Plain Counterpoint; others in Figurate Descant, with Points, Fuges, Syncope's, Mixtures of Discords, *&c.* according to what we have shewed and taught in this present Treatise.

In this divine use and application, Musick may challenge a preheminence above all the other Mathematick Sciences as being immediately imployed in the highest and noblest office that can be perform'd by Men or Angels.

Neither, in its civil use, doth it seem inferior to any of the rest, either for Art, Excellency, or Intricacy.

Whether we consider it in its *Theory* or *Mathematick* Part, which contemplates the Affections, Rations, and Proportions of Sounds, with all their nice and curious concerns.

Or

Or in' its *Practick* part, which deſigns, contrives, and diſpoſes thoſe Sounds into ſo many ſtrange and ſtupendious varieties; and all from the conſequence of no more than three Concords, and ſome intervening Diſcords.

Or in its *Active*, or *Mechanick* Part, which Midwifes and brings forth thoſe Sounds; either by the excellent Modulation of the Voice, or by the exquiſite dexterity of the Hand upon ſome Inſtrument; and thereby preſents them to our Ear and Underſtanding; making ſuch Impreſſions upon our Minds and Spirits, as produce thoſe ſtrange and admirable Effects, recorded in Hiſtory, and known by Experience.

Any one of which three Parts of Muſick, conſider'd in it ſelf, is a moſt excellent Art or Science. But this is a Subject might become a better Orator.

Of Vocal Muſick made for the ſolace and civil delight of man, there are many different kinds; as namely, *Madrigals*, in which Fuges and all other Flowers of Figurate Muſick are moſt frequent.

Of theſe you may ſee many Setts, of 3, 4, 5, and 6 Parts, Publiſhed both by *Engliſh* and *Italian* Authors. Next, the *Dramatick* or *Recitative* Muſick; which (as yet) is ſomething a ſtranger to us here in *England*. Then, *Canſonets*, *Vilanella's*, *Airs of all ſorts*; or what elſe Poetry hath contrived to be Set and Sung in Muſick. Laſtly, *Canons* and *Catches*, (of which we ſhall ſpeak hereafter) are commonly ſett to Words: The firſt, to ſuch as be grave and ſerious: The latter, to Words deſigned for Mirth and Recreation. Of theſe you may have Examples ſufficient in a Book of *Catches* ſold by *John Cullen*, at the Buck between the two *Temple-Gates*, *Fleet-ſtreet*.

§ 14. *Of accommodating Notes to Words.*

WHen you compoſe Muſick to Words, your chief endeavour muſt be, that your Notes do aptly expreſs the Senſe and humour of them. If they be Grave and Serious, let your Muſick be ſuch alſo: If Light, Pleaſant, or Lively, your Muſick likewiſe muſt be ſuitable to them. Any paſſion of Love, Sorrow, Anguiſh, and the like, is aptly expreſs'd by *Chromatick* Notes and Bindings. Anger, Courage, Revenge, *&c.* require a more ſtrenuous and ſtirring movement. Cruel, Bitter, Harſh, may be expreſt with a Diſcord; which nevertheleſs muſt be brought off according to the Rules of Compoſition. High, Above, Heaven, Aſcend: as likewiſe their contraries, Low, Deep, Down, Hell, Deſcend, may be expreſſed by the Example of the Hand; which points upward when we ſpeak of the one, and downward when we mention the other; the contrary to which would be abſurd.

You muſt alſo have a reſpect to the Points of your Words; nor uſing any remarkable *Pauſe* or *Reſt*, until the Words come to a full Point or Period. Neither may any *Reſt*, how ſhort ſoever, be interpoſed in the middle of a Word; But a Sigh or Sob is properly intimated by a *Crochet* or *Quaver Reſt*.

Laſtly, you ought not to apply ſeveral Notes, nor (indeed) any long Note, to a ſhort Syllable, nor a ſhort Note, to a Syllable that is long. Neither do I fancy the ſetting of many Notes to any one Syllable, (though much in faſhion in former times;) but I would have your Muſick to be ſuch, that the Words may be plainly underſtood.

§ 15. *Of*

§ *Of Muſick deſign'd for Inſtruments.*

WE muſt now ſpeak a little more of Muſick made for Inſtruments; in which, Points, Fuges, and all other Figures of Deſcant are in no leſs (if not in more) uſe than in Vocal Muſick.

Of this kind, the chief and moſt excellent, for Art and Contrivance, are Fancies, of 6, 5, 4, and 3 Parts, intended commonly for Viols. In this ſort of Muſick the Compoſer (being not limited to words) doth imploy all his Art and Invention ſolely about the bringing in and carrying on of theſe Fuges, according to the Order and Method formerly ſhewed.

When he has tryed all the ſeveral ways which he thinks fit to be uſed therein; he takes ſome other Point, and does the like with it: or elſe, for variety, introduces ſome *Chromatick* Notes, with Bindings and Intermixtures of Diſcords; or, falls into ſome lighter Humour like a Madrigal, or what elſe his own fancy ſhall lead him to: but ſtill concluding with ſomething which hath Art and Excellency in it.

Of this ſort you may ſee many Compoſitions made heretofore in *England* by *Alfonſo Ferabоſco*, *Coperario*, *Lupo*, *White*, *Ward*, *Mico*, Dr. *Colman*, and many more now Deceaſed. Alſo by Mr. *Jenkins*, Mr. *Lock*, and divers other excellent Men, Doctors and Batchelors in Muſick.

This kind of Muſick (the more is the pity) is now much neglected, by reaſon of the ſcarcity of Auditors that underſtand it: their Ears being better acquainted and more delighted with light and airy Muſick.

The next in dignity after a Fancy, is a *Pavan*; which ſome derive from *Padua* in *Italy*; At firſt ordained for a grave and ſtately manner of Dancing, (as moſt Inſtrumental Muſicks were in their ſeveral kinds, Fancies and Symphonies excepted) but now grown up to a height of Compoſition made only to delight the Ear.

A *Pavan*, (be it of 2, 3, 4, 5, or 6 Parts) doth commonly conſiſt of three Strains; each Stain to be play'd twice over. Now, as to any piece of Muſick that conſiſts of Strains, take theſe following Obſervations.

All Muſick concludes in the Key of its Compoſition; which is known by the *Baſs*, as hath been ſhewn. This Key hath always other Keys proper to it for middle Cloſes. (ſee *pag.* 36, 37.) If your *Pavan* (or what elſe) be of three Strains; the firſt Strain may end in the Key of the Compoſition, as the laſt doth: but the middle Strain muſt always end in the Key of a middle Cloſe.

Sometimes the firſt Strain does end in a middle Cloſe; and then the middle Strain muſt end in ſome other middle Cloſe; for two Strains following immediately one another, ought not to end in the ſame Key. The reaſon thereof is obvious; to wit, the ending ſtill in the ſame Key, doth reiterate the Aire too much; and different endings produce more variety. Therefore when there are but two Strains, let the firſt end in a middle Cloſe that both Strains may not end alike.

I do confeſs I have been guilty my ſelf of this particular fault (by the Example of others) in ſome things which I compoſed long ſince; but I willingly acknowledge my error, that others may avoid it.

Next

Next in courſe after a *Pavan* follows a *Galiard*, conſiſting ſometimes of two, and ſometimes of three Strains. Concerning their Endings, I refer you to what was laſt ſaid of a *Pavan*. This, (according to its name), is of a loftly and frolick movement. The Meaſure of it, always a *Tripla*, of three *Minums* to a Time.

An *Almane* (ſo called from the Country whence it came, as the former from *Gallia*) is always ſet in Common Time like a *Pavan*; but of a quicker and more airy movement. It commonly hath but two Strains, and therefore the firſt ought to end in a middle Key.

In theſe, and other airy Muſicks of Strains, which now paſs under the common name of Aires, you will often hear ſome touches of Points or Fuges; but not inſiſted upon, or continued, as in Fancy-Muſick.

I need not enlarge my Diſcourſe to things ſo common in each ones Ears, as *Corants*, *Sarabands*, *Jiggs*, *Countrey-Dances*, &c. of which ſorts, I have known ſome, who by a natural aptneſs and accuſtomed hearing of them would make ſuch like (being untaught) though they had not ſo much Skill in Muſick as to Prick them down in Notes.

Seeing this *Compendium* cannot contain Examples of all theſe which I give you account of, I would adviſe you to procure ſome, of ſuch kinds as you moſt affect; and Prick them down in Score, one Part under another, as the Examples are ſet in this Book: That they may ſerve you as a Pattern to imitate.

But let them be of ſome of the beſt eſteemed Compoſers in that kind of Muſick.

You need not ſeek Outlandiſh Authors, eſpecially for Inſtrnmental Muſick; no Nation (in my Opinion) being equal to the *Engliſh* in that way; as well for their excellent, as their various and numerous Conſorts, of 3, 4, 5, and 6 Parts, made properly for Inſtruments, of all which (as I ſaid) *Fancies* are the chief.

A COMPENDIUM OF PRACTICAL MUSICK.

The Fifth PART.

TEACHING *The Contrivance of Canon.*

§ 1. *Concerning Canon.*

A Canon is a Fuge, ſo bound up, or reſtrained, that the following Part or Parts muſt preciſely repeat the ſame Notes, with the ſame degrees riſing or falling, which were expreſſed by the Leading Part; and becauſe it is tyed to ſo ſtrict a Rule, it is thereupon called a *Canon.*

Divers of our Country-men have been excellent in this kind of Muſick: but none (that I meet with) have publiſh'd any Inſtructions for making a Canon.

Mr. *Elway Bevin* profeſſes fair, in the Title-Page of his Book; and gives us many Examples of excellent and intricate Canons of divers ſorts; but not one Word of Inſtruction how to make ſuch like.

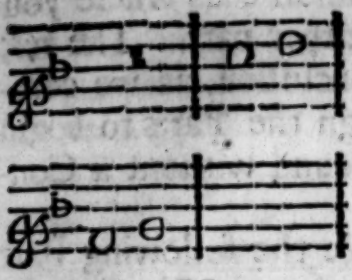
Mr. *Morley* in his *Introduction to Muſick*, pag. 172. ſays thus [*A Canon may be made in any diſtance comprehended within the reach of the Voice, as the* 3, 5, 6, 7, 8, 9, 10, 11, 12. *or other, but for the Compoſition of Canons no general Rule can be given, as that which is performed by plain ſight, wherefore I will refer it to your own Study to find out ſuch Points as you ſhall think fitteſt to be followed, and to frame and make them fit for your Canon.*]

If, as Mr. *Morley* ſays, no general Rule can be given, our Buſineſs muſt be to try what helps we can afford a Learner towards the making of a Canon. I am the more inclined to offer unto you this little Eſſay upon it, becauſe the Exerciſe thereof will much enable you in all other kinds of Compoſition; eſpecially where any thing of Fuge is concerned, of which, it is the Principal. And I will direct you in the ſame Method which I did before in contriving a ſingle Fuge: that is, firſt, to ſet down your material Notes; and then, to accommodate your other Deſcant to thoſe Notes.

§ 2. *Canon of Two Parts.*

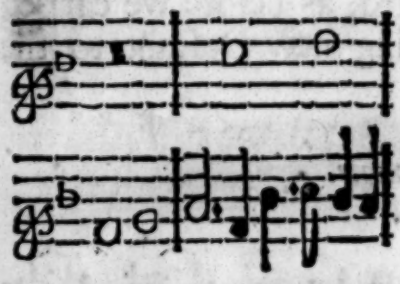
WE will, for more eaſe, begin with two Parts; and I will take the firſt two *Semibreves* of a former Fuge; to let you ſee the way and manner of it. The Canon ſhall be ſet in a *5th.* above, and then your firſt Notes will ſtand thus:

By



By *5th. 6th. 7th.* &c. above or below is underſtood the diſtance of the Key betwixt the beginning Notes of either Part.

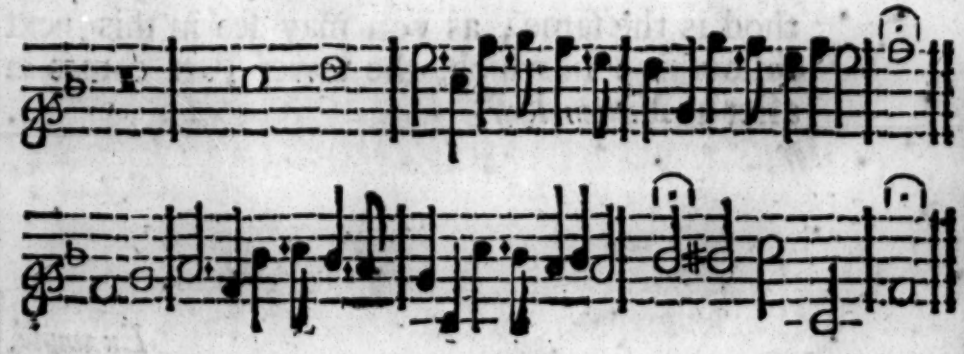
Having ſet down your beginning Notes, your next buſineſs is, to fill up that vacant ſpace in the ſecond Bar, with what Deſcant you pleaſe; which may be done in this manner.



Now, ſeeing that the following Part muſt alſo ſing the ſame Notes in a *5th.* above; it neceſſarily follows, that you muſt transfer the ſaid new Notes, to the upper Part; and apply new Deſcant to Them alſo: and in this manner you are to proceed from Bar to Bar; ſtill applying new Deſcant to the laſt removed Notes.

In this manner you may continue Two Parts in One, to what length you pleaſe. A ſhort Example may ſuffice to let you ſee the way of it.

Example.

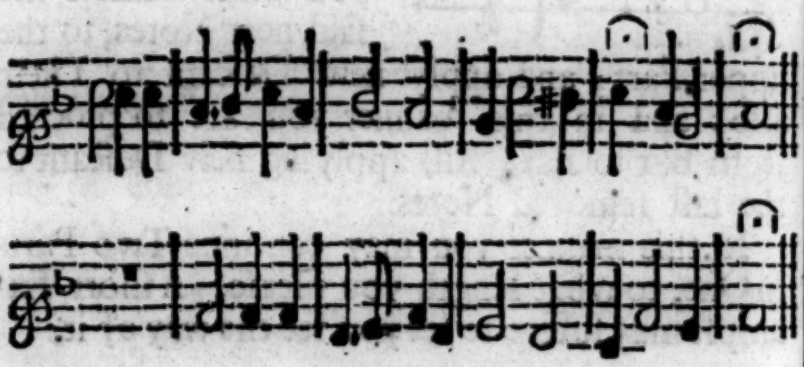


Take

Take notice, that the Canon ends where you ſee the little Arches over either part. The reſt is only to make up the Concluſion, as we commonly do; unleſs we deſign the Parts to begin over again, and ſo to go round without a Concluſion.

In the foregoing example the following Part came in above the other Part; we will now take a view of it coming in under the leading Part, and after a *Semibreve Reſt*. The method is the ſame; only in This, we muſt remove the new added Deſcant downward, as before we carried it upward; ſtill making new Deſcant to the laſt removed Notes.

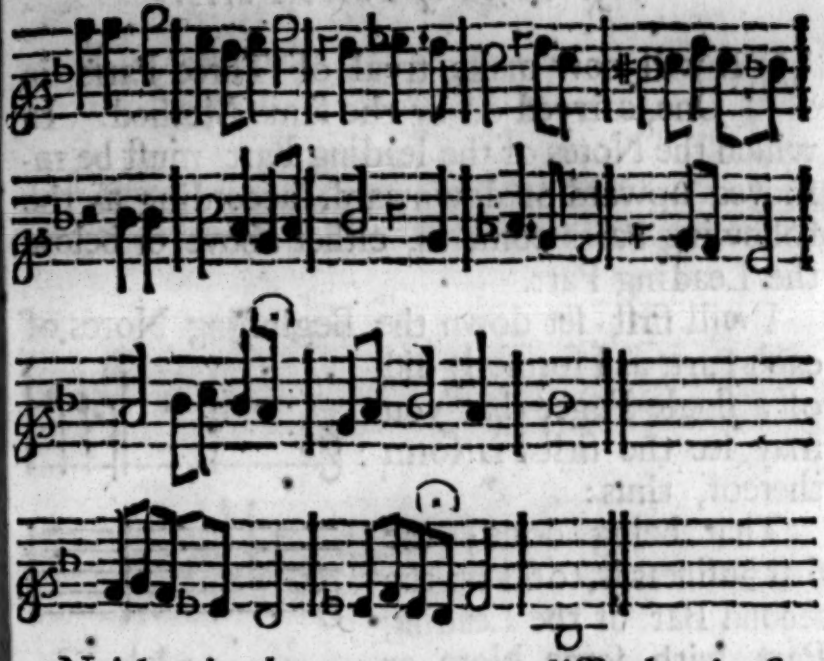
Example.



Whether your following Part comes in after a *Semibreve* or *Minum Reſt*, more or leſs, the method is the ſame; as you may ſee in this next following: In which, the lower Part comes in after a *Minum Reſt*.

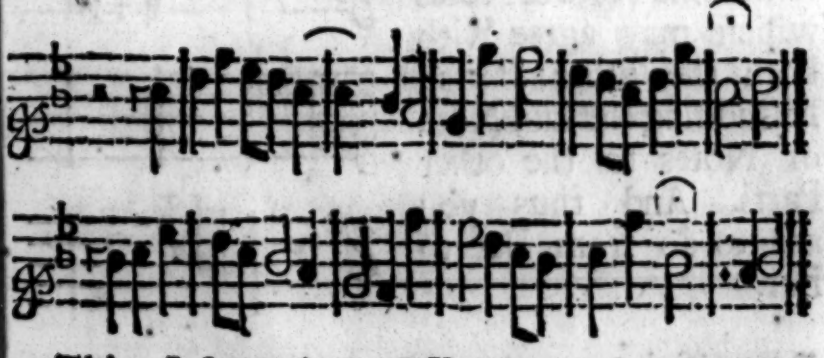
Example.

Example.



Neither is there any more difficulty in ſetting your Canon a *7th.* *9th.* or any other diſtance either above or below, than in thoſe which I have already ſhewed; as you may ſee by the next following ſett in a *9th.* above.

Example.



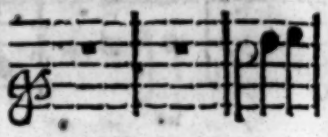
This, I ſuppoſe is ſufficient to let you ſee, with how much eaſe (being a little exerciſed in it) Two Parts in one may be carryed on, to what length or ſhortneſs you pleaſe.

§ 3. *Ca-*

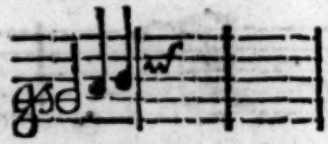
§ 3. *Canon of Three Parts.*

WE will now make tryal of Three Parts in One, carryed on by the ſame Method. In which the Notes of the leading Part muſt be removed upward or downward, according as the following Parts come in, either above or below the Leading Part.

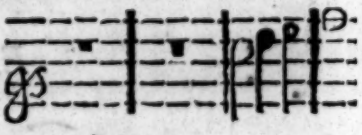
I will firſt ſet down the Beginning Notes of each Part, as I formerly did of a ſingle Fuge, that you may ſee the firſt Platform thereof, thus:



That being done; the firſt buſineſs is, to fill up the ſecond Bar of the Leading Part, with ſome Note or Notes which may agree with that Part which came in next after it; and add the ſaid Note or Notes to each of the other Parts in this manner:



Then fill up the third Bar of the Leading Part with ſome Note or Notes which may agree with both the other Parts; ſtill adding the ſaid Note or Notes to the other Parts. And thus you are to do from Bar to Bar.

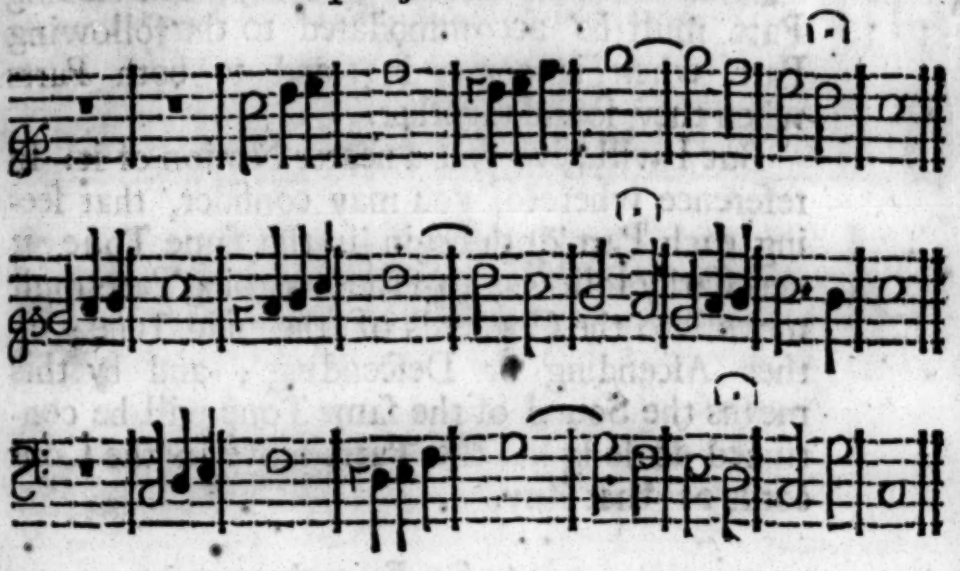


But if you perceive that your following Parts begin to run counter one upon another by theſe additional Notes; you muſt then try ſome other way; either by putting in a Reſt, or by alte-

ring

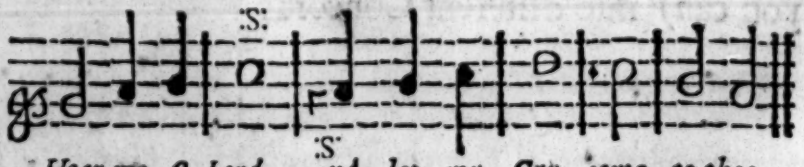
ring the courſe or Notes of the Leading Part: and in this particular it is (as Mr. *Morley* ſaid) that Canon is performed by plain ſight.

Example of Three Parts in One.



If you would have your Canon to go round; the concluſion muſt be omitted; and each Part muſt begin again, when it comes to that Note which is marked with a little Arch over it, where the Canon ends: And the Reſts which are ſet at the beginning, before the following Parts, muſt be left out. And then the uſual way of Pricking it down, is only the leading Part, ſet alone; with Marks directing where the other Parts come in, as follows:

A 3d. Canon in the 5th. below and 4th. above.



Hear me O Lord, and let my Cry come to thee.

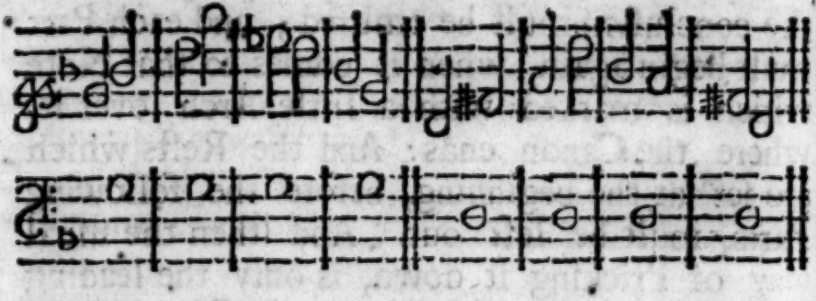
§ 4. *Of*

§ 4. *Of Canon in Uniſon.*

THe ſame Method might ſerve for a Canon in Uniſon: That is to ſay, The leading Part muſt be accommodated to the following Part, when it comes in; and to both Parts when they ſound together.

But I will give you a nearer Notion of it: In reference whereto, you may conſider, that ſeeing each Part doth begin in the ſame Tone, it neceſſarily follows, that the foregoing Parts muſt move into the Concords of the ſaid Tone; either Aſcending or Deſcending; and by this means the Sound of the ſame Tone will be continued ſo long as the Parts move in the Concords of that Key.

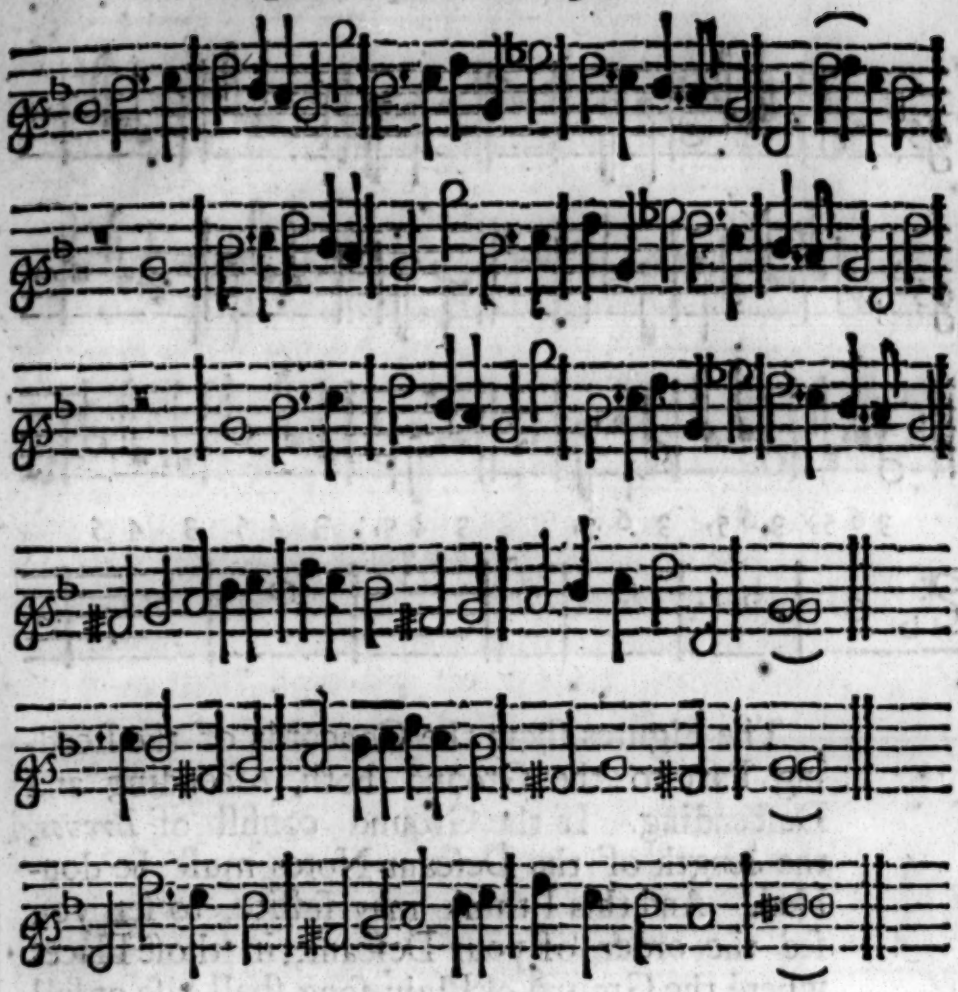
As for Example.



By this you ſee what Concords your Canon muſt move into; your care being no more than to avoid the conſecution of *Perfects* of the ſame kind, and to diſpoſe your Parts (ſo much as you can) into different Concords.

Example.

Example of Canon in Uniſon.



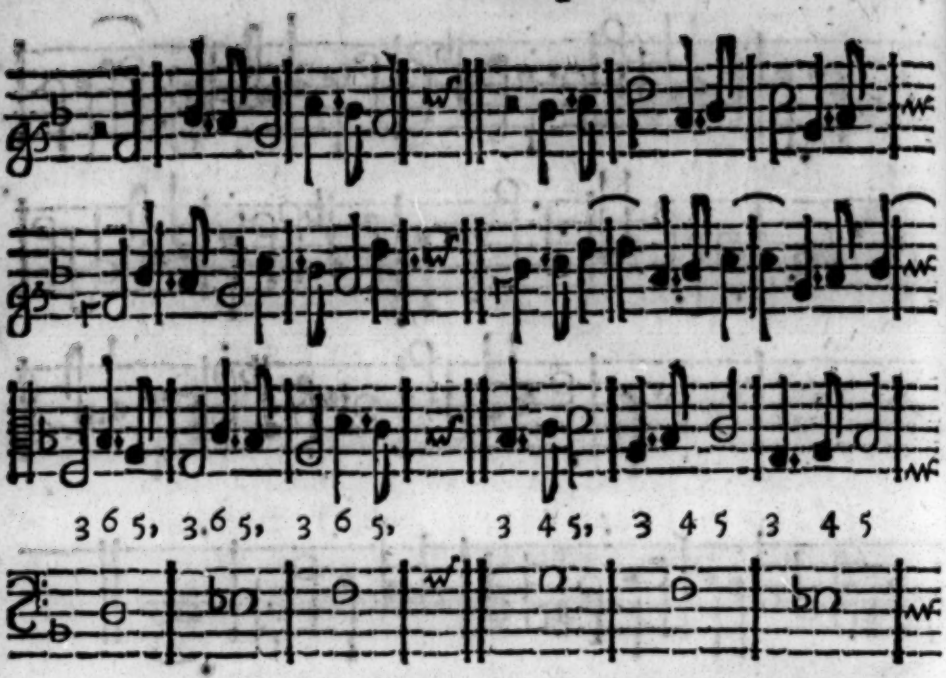
§ 5. *Of Syncopated or Driving Canon.*

THere is another ſort of Canon in Uniſon, in which the following Parts come in upon a *Crotchet*, or upon a *Minum Reſt*, one after another; and this kind of Canon may be applyed to any Ground or Plain-ſong conſiſting of *Semibreves*, or of *Breves*, if you double the length of the Deſcant-Notes.

I will firſt ſhew the way of it upon *Semibreves*, moving by Degrees.

Example.

Example.

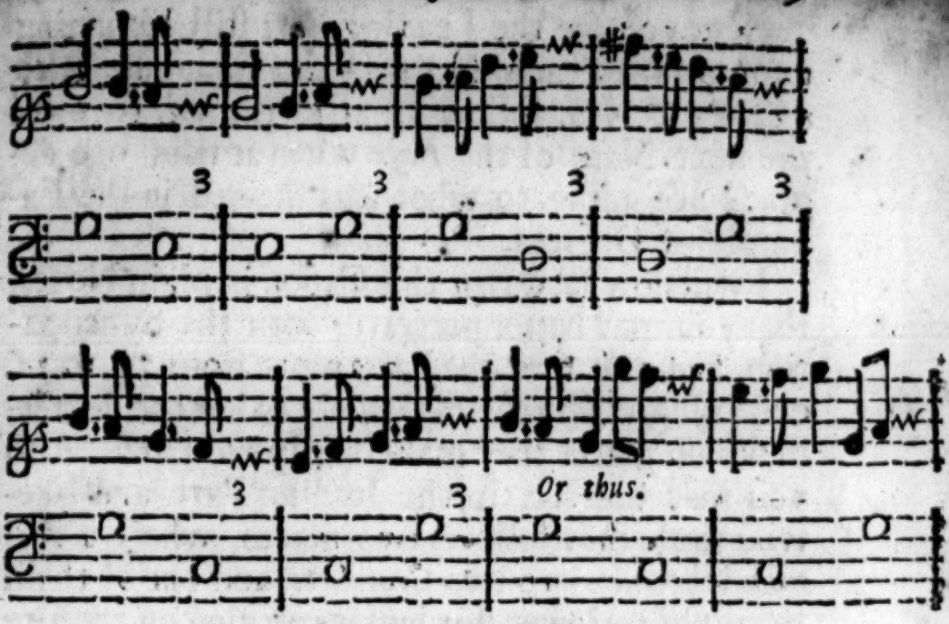


The Figures shew the Concords of the Leading Part to the Ground both Ascending and Descending. If the Ground consist of *Breves*, the length of the Descant-Notes must be doubled. And this I think may suffice, to let you see the order of your Descant, in those Places where the Ground of Plain-song shall rise or fall by Degrees.

I will now let you see how to order your Descant when the Ground shall move by Leaps.

In which the movement of your Descant must be from 3*d*. to 3*d*. and your leading Part must also meet each Note of the Ground in a 3*d*. both which are easily affected, as you may see by the following Instances.

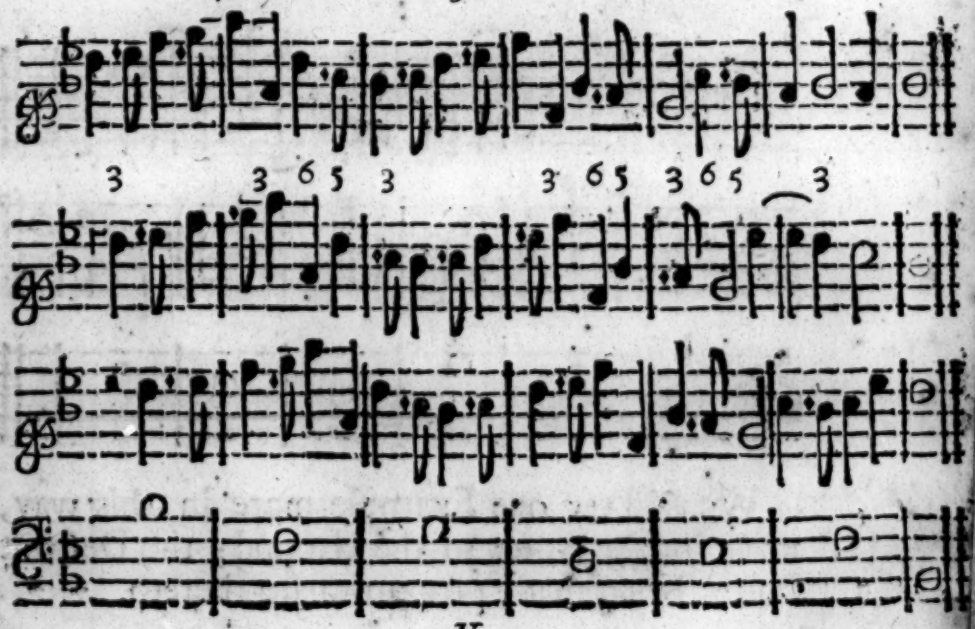
Also



Alſo you have liberty to break a *Minum* into two *Crotchets*, and to ſet one of them in an *Octave* above or below, when there ſhall be occaſion for it.

You ſhall now ſee the former degrees and theſe leaps mixed one with another in this following Example.

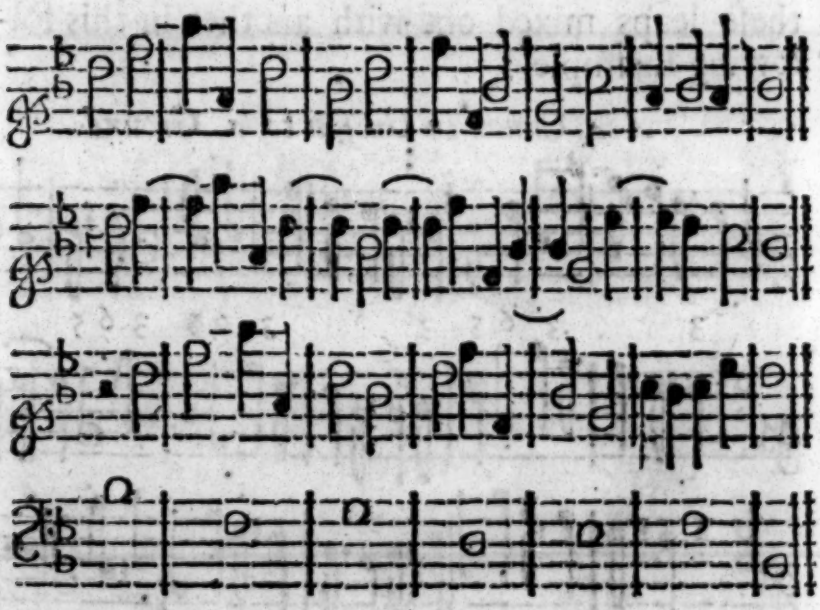
A 4. Canon in Uniſon to a Ground.



Here you ſee the Leading Part ſtill beginning upon a *3d.* to each Note of the Ground : Alſo a *6th.* and *5th.* following after the *3d.* to meet the next Note of the *Baſs* when it riſes one degree; according to what was ſhewed in the Example of Degrees.

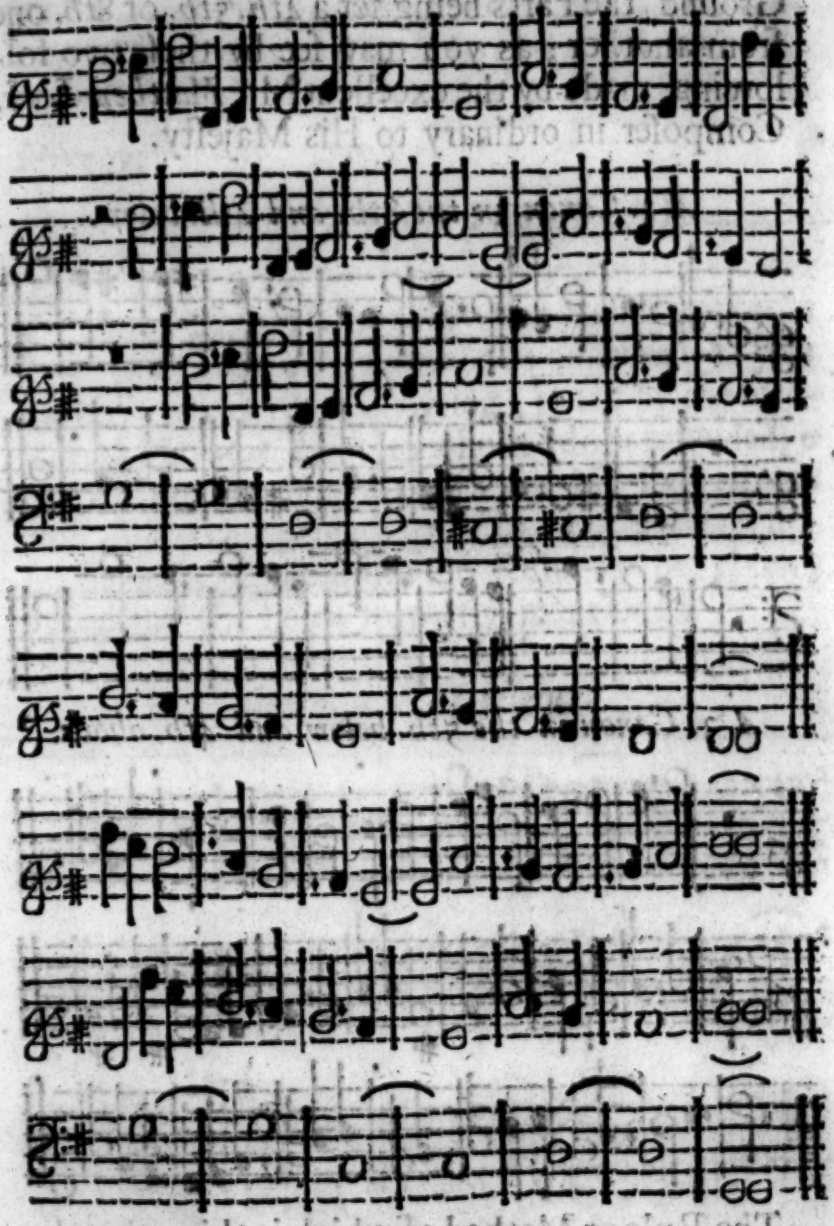
I will now ſet down this Canon in plain Notes, that you may better perceive, both the Syncopation, and alſo how the Parts move from *3d.* to *3d.* excepting where the *Baſs* removes but one degree; in which places they make a leap to a *4th.* Alſo you may obſerve, in the leading Part (and likewiſe thoſe that follow) two places, where a *Minum* is broken into two *Crotchets*, and one of them ſet an *Octave* lower, for better carrying on the Aire of the Deſcant, and keeping the Parts within due Compaſs.

Example.



We will try one Example more in this way, upon longer Notes of the Ground; the Deſcant Notes being made proportionate thereto.

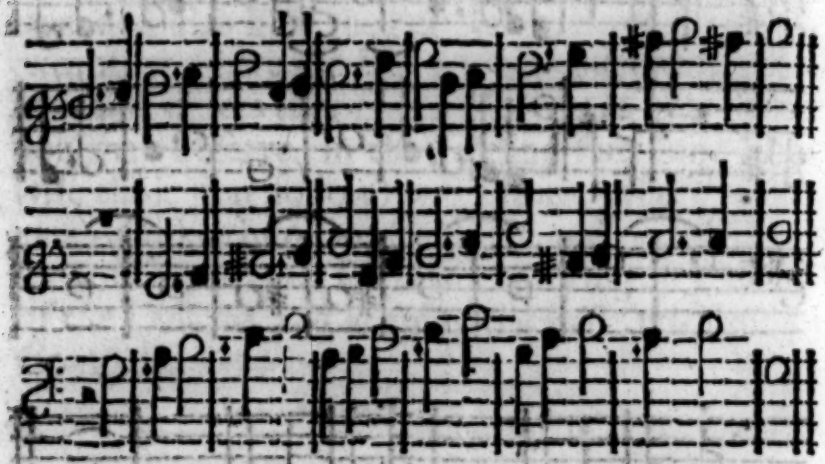
A 4. Canon in Uniſon.



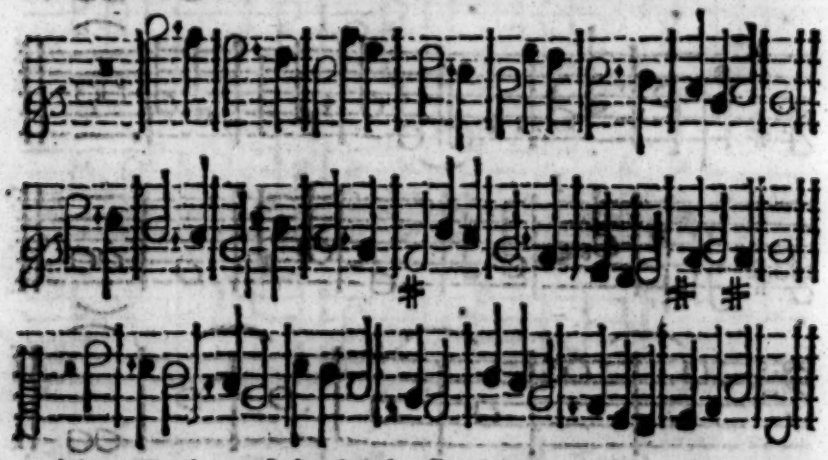
In theſe Syncopated Canons you may obſerve, that Two of the Parts do move up and down in an even Meaſure; and the other Part (by reaſon of its coming in upon an odd Reſt) doth drive or break in betwixt them.

After the same manner of Syncopation or driving, Canons may be made (though not upon a Ground) the Parts being set a 4*th*. 5*th*. or 8*th*. one from another; as you may see by these two following, made by the excellent Mr. *Matthew Lock*, Composer in ordinary to His Majesty.

A 3. *Canon in the* 8*th*. *and* 4*th*. *below.*



A 3. *Canon in the* 5*th*. *below and* 4*th*. *above.*



The Rule or Method of which is this; that the Parts (whether Ascending or Descending) proceed from 3*d*. to 3*d*. like the former two Canons in *Unison*: And break off to a 4*th*. the contrary way, to keep the Canon in due *decorum*; which otherwise, would Ascend or Descend beyond due limits.

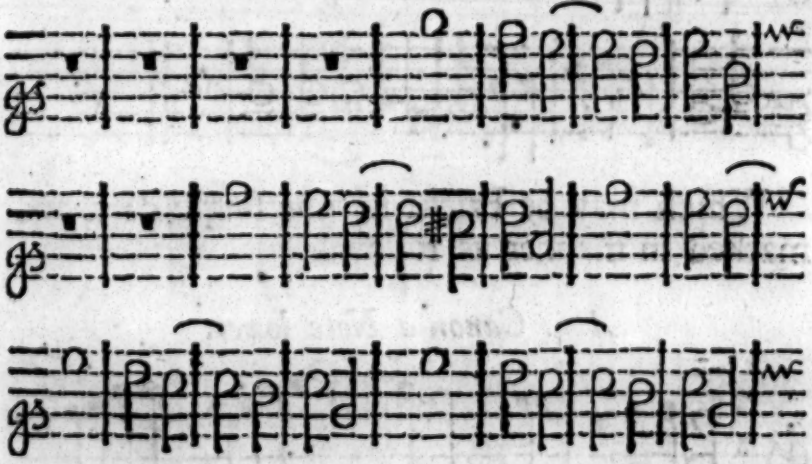
The

The poſition of the Parts, is according to the Harmonical Diviſion of an *Octave*, which hath its 5*th*. in the lower place. The Driving Part is the *Sub-octave*; as you may perceive in their Examples.

§ 6. *Of Canon a Note Higher or Lower.*

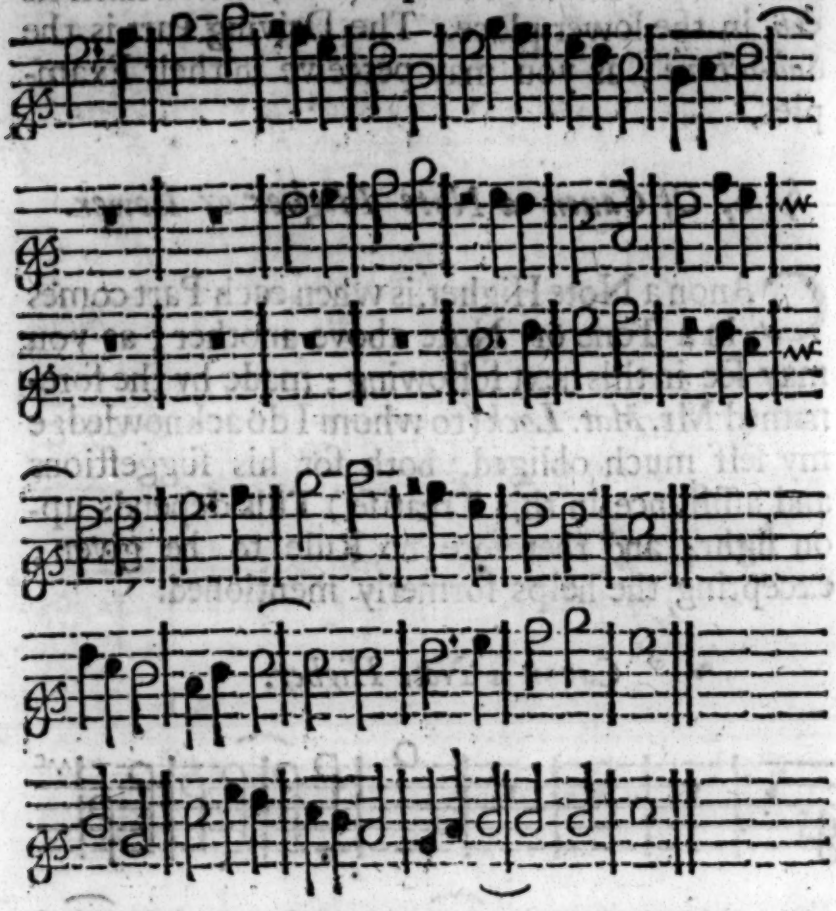
CAnon a Note Higher, is when each Part comes in a Tone or Note above another; as you may ſee in this next following; made by the forenamed Mr. *Mat. Lock* (to whom I do acknowledge my ſelf much obliged, both for his ſuggeſtions and aſſiſtance in this Treatiſe.) This depends upon ſight; and therefore no Rule to be given; excepting the helps formerly mentioned.

Canon a Note Higher.



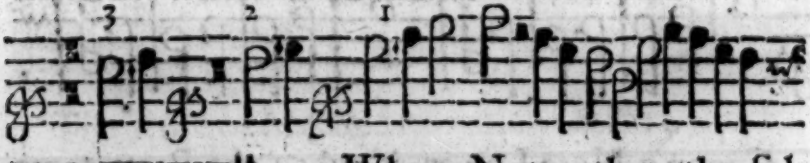
Canon a Note Lower, is when the Parts come in a Tone or Note under each other; as you may ſee by the next following; made by our firſt propoſed Method; with ſome little reference to ſight.

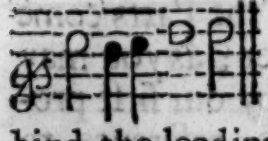
Example.



Which may be Prickt in one ſingle Part, and marked in manner as follows.

A 3. Canon a Note lower.





Where Note, that the following Parts come in, as they ſtand in backward order, behind the leading Part. And this is the beſt way of Marking a Canon; eſpecially, when the following Parts come in upon ſeveral Keys; which may

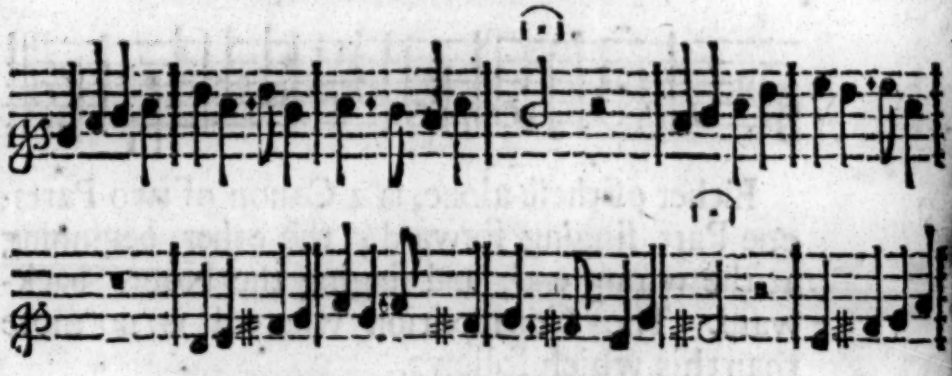
may be known by the ſeveral Cliffs, which denote thoſe Keys, and do alſo ſhew the compaſs of the Canon.

§ 7. *Of Canon Riſing or Falling a Note.*

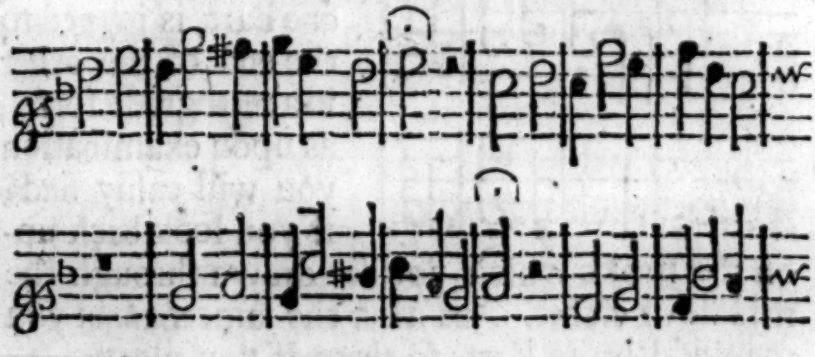
THere is another ſort of Canon which Riſes or Falls a Note, each time it is repeated; and may be Compoſed by our firſt Method; only you muſt contrive it ſo, that it may end aptly for that purpoſe.

Example.

Canon Riſing a Note each Repetition.



Canon Falling a Note each Repetition.

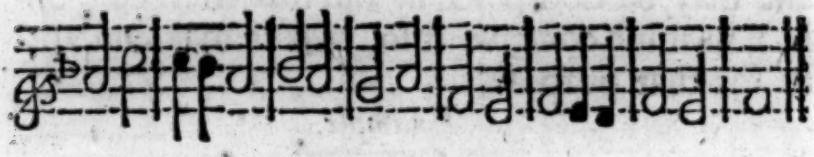


§ 8. *Of Retrograde Canon, or Canon* Recte & Retro.

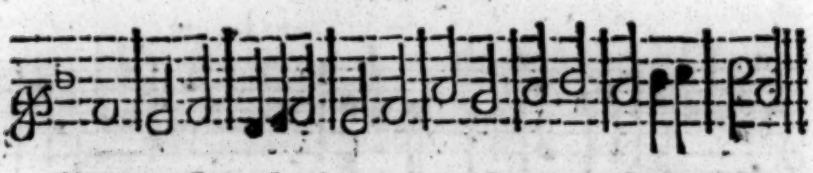
SOme Canons are made to be Sung *Recte & Retro* (as they phraſe it;) that is Forward and Backward; or one Part Forward and another Back-

ward. Which may ſeem a great Myſtery, and a buſineſs of much Intricacy, before one know the way of doing it: but that being known, it is the eaſieſt of all ſorts of Canons. This which follows ſhall ſerve for an Example of it.

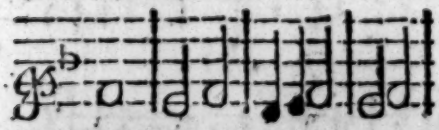
Canon Recte & Retro.



Reverted thus.



Either of theſe alone, is a Canon of two Parts; one Part ſinging forward; the other, beginning at the wrong end, and ſinging the Notes backward. The Compoſition whereof is no more than this which follows.

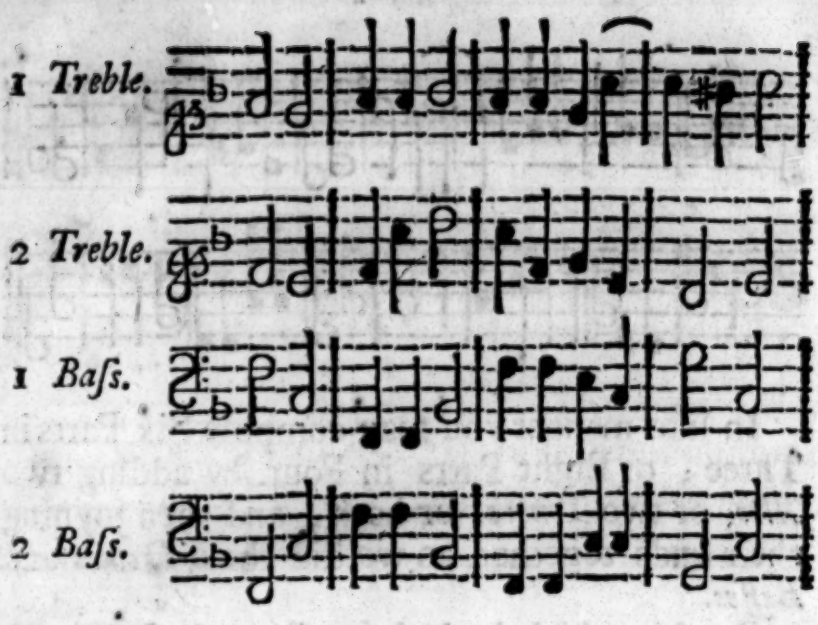


Only the end of one Part, is joyned to the end of the other in a retrograde form; as upon examination you will eaſily find; if you look back upon the ſtroke which you ſee drawn through the middle of either. And after the ſame manner you may add more Parts to them if you pleaſe.

There is another way of Compoſing Muſick to be play'd or ſung forward and backward (much to the ſame effect) which is, by making the Parts double, as two *Trebles*, two *Baſſes*, &c. as you ſee here following.

Example.

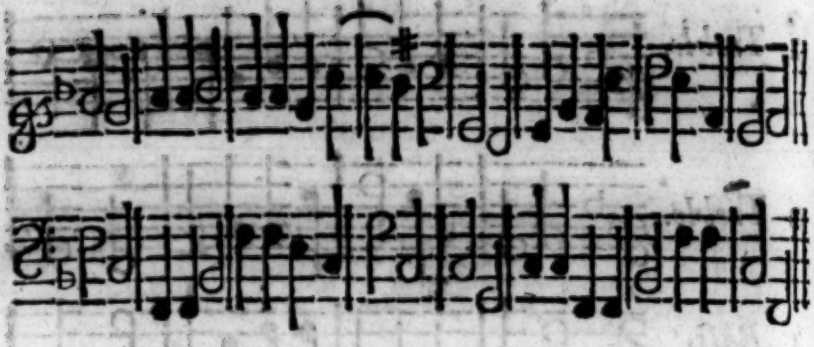
Example.



Here you have two *Trebles* and two *Baſſes*; which, as they now ſtand, may be played or ſung, as well backward as forward; and will reſemble a Leſſon of two Strains: the firſt forward; and the ſecond Strain backward; as upon trial you will perceive. But if you would have one Part to be ſung Backward, whilſt the other ſings forward; you muſt then turn one of the *Trebles*, and likwiſe one of the *Baſſes*, the contrary way; and joyn them together, ſo, that their two ends may meet in the middle of the Leſſon; as you ſee in the following Example: and then the Harmony will be right, whether you ſing them backward or forward; or one Part forward and the other Part backward. Likewiſe, two may ſing the *Treble*; one forward, the other backward; and other Two, the *Baſſe* in like manner; and then, it is a Canon of four Parts in two.

Example.

Example.



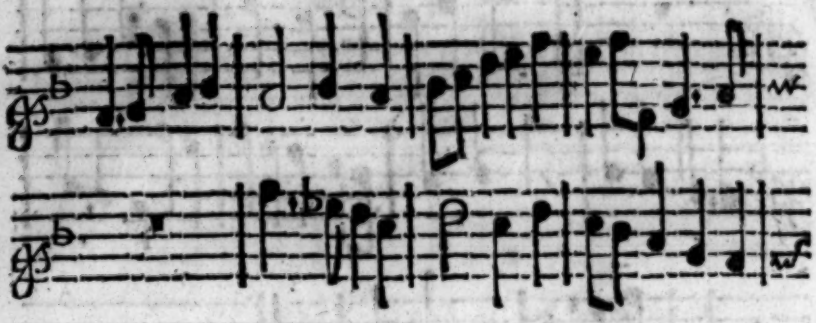
In like manner you may compoſe Six Parts in Three; or Eight Parts in Four, by adding two *Alts*, or two *Tenors*, or both; and then joyning their ends together, as we did theſe *Trebles* and *Baſſes*.

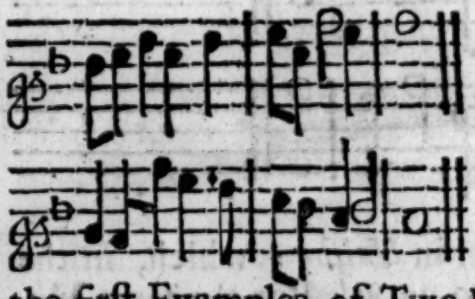
By this which hath been ſhewed, I ſuppoſe you ſee the way of Retrograde Deſcant. But I muſt advertiſe you, not to ſet any Notes with Pricks after them, in this way of *Recte & Retro*; becauſe the Pricks, in the *Retro*, will ſtand on the wrong ſide of the Notes. Alſo, you muſt be wary how you uſe Diſcords therein; leſt, in the *Revert* or *Retro*, they hit upon the beginning inſtead of the latter part of the Note.

§ 9. *Of Double Deſcant.*

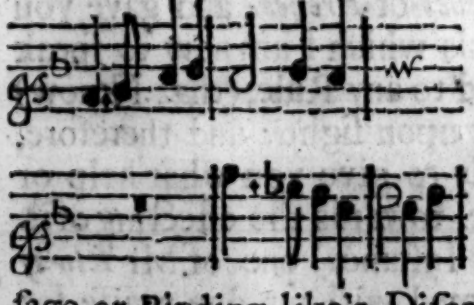
IT is called Double Deſcant when the Parts are ſo contrived, that the *Treble* may be made the *Baſs*, and the *Baſs* the *Treble*. I will give you an Example of it in Canon; *per Arſin & Theſin*, that (for brevity) I may compriſe both under one; as in the Example next following.

Double Deſcant on Canon per Arſin & Theſin.





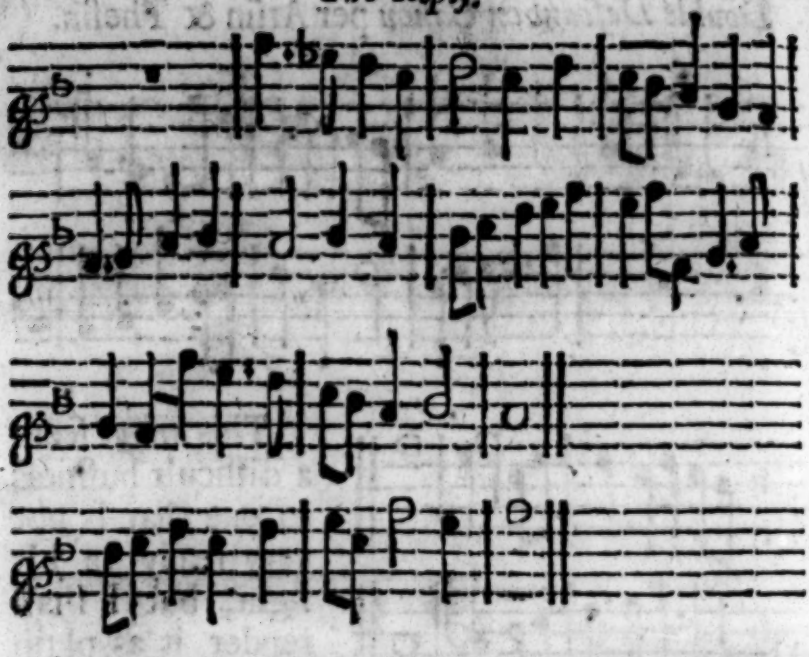
This may ſeem a difficult buſineſs to one that is not very ready in his ſight, but I ſhall render it as plain and caſie as I did the firſt Examples of Two Parts in One; for it may be performed by the ſame Method. Only in this, you muſt invert the Notes as you place them in the following Part; accommodating your New Deſcant (Bar after Bar) to the Notes ſo inverted; as you may eaſily perceive by this Inſtance of its beginning.



But I muſt give you one Caveat; which is, that you muſt not uſe any 5*ths.* in this kind of Double Deſcant, unleſs in Paſſage or Binding like a Diſcord; becauſe, when you change the Parts, making That the *Treble* which before was the *Baſs* (which is called the Reply) thoſe 5*ths.* will be changed into 4*ths.*

The

The Reply.



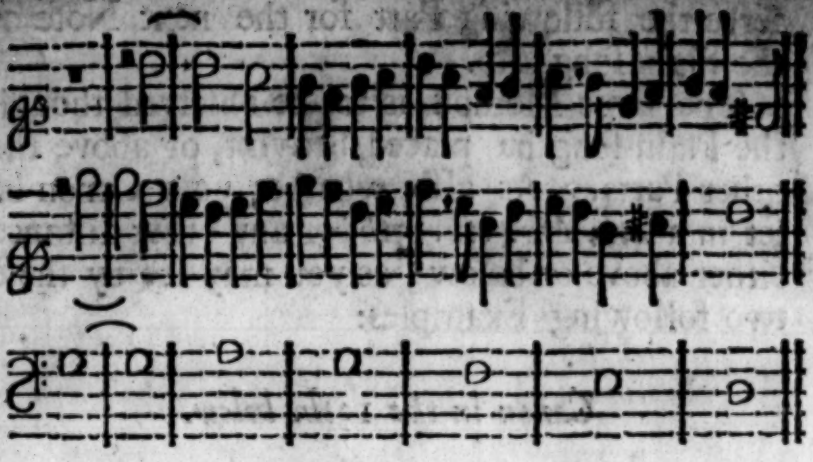
The Canon begun in *Uniſon*; which, in the Reply, is changed into an 8*th*. But the ſame Method ſerves in what diſtance ſoever it be ſet.

§ 10. *Of Canon to a Plain Song propoſed.*

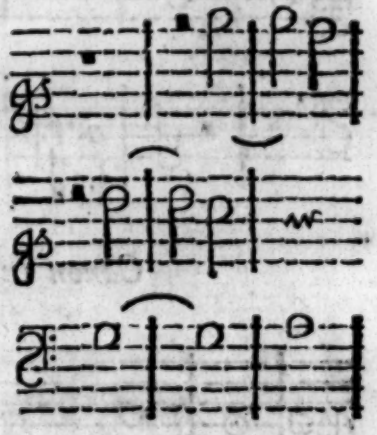
I Shewed you formerly how to Compoſe a Canon in *Uniſon* to any Ground of Plain-ſong conſiſting of *Semibreves* or *Breves*; and gave you Rules for it. But this which I am now to ſpeak of, cannot be reduced to any Rule, (that I know) as depending meerly upon ſight: and therefore, all we can do, is only to give you what help or aſſiſtance we are able, towards the effecting of it.

We will take (for Inſtance) one of Mr *Elway Bevin*'s not to be named without due praiſe for his excellent Book of Canons, Printed 1631. where you have Examples of Canons upon the ſame Plain-ſong, in all the diſtances contained in an *Octave*; of which this is one:

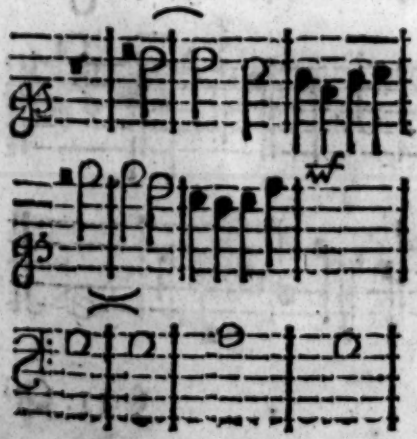
Now,



Now, as to the Contrivance. Firſt you are to conſider, what Notes will ſerve your preſent purpoſe for the Leading Part, and alſo ſure your following Part in reference to the next Note of the Plain-Song. When you have found out Notes that will fit both theſe occaſions, Prick them down; and then your beginning will ſtand in this manner,



Then you are to fill up the vacant Bar of the Leading Part, with ſuch Notes as may alſo ſerve the following Part in reference to the next ſucceeding Note of the Plain-Song; thus,

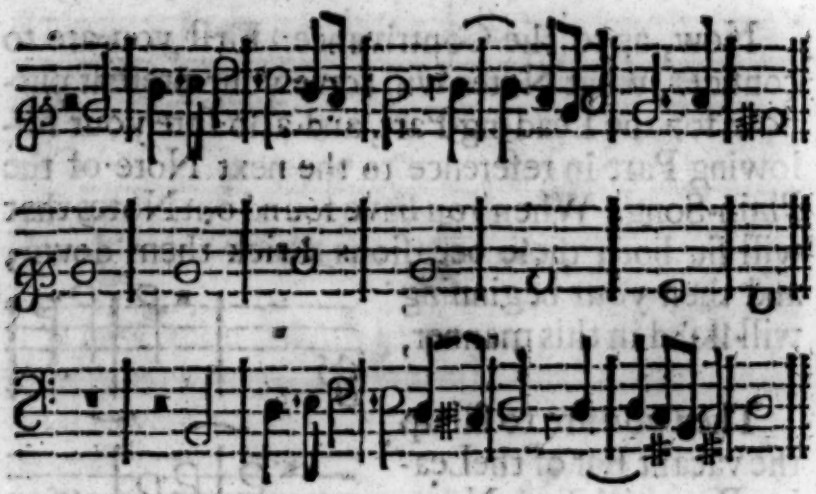


And in this manner you are to proceed, from Bar to Bar; ſtill filling the empty Bar of the Leading Part, with ſuch Notes as may agree, both with the preſent Note of the Plain-ſong, and ſerve

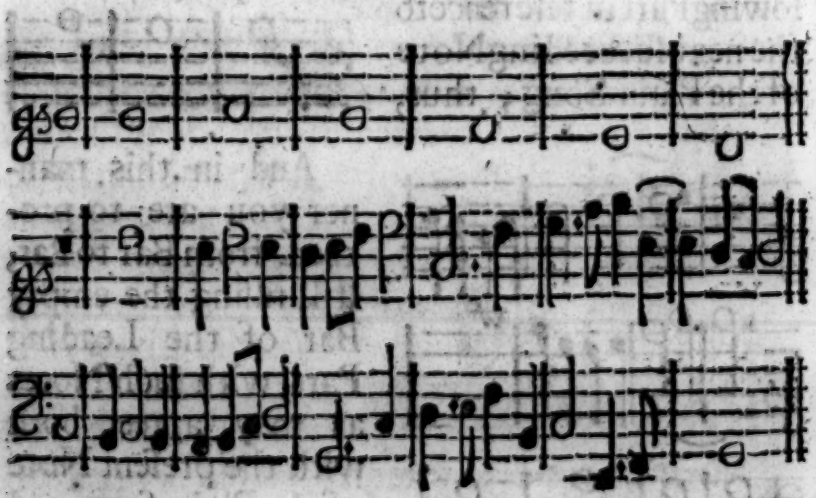
ſerve the following Part for the next Note of the Plain-ſong alſo.

The ſame Method is to be obſerved though the Plain-ſong be placed betwixt, or above the other Parts. As alſo, whether your Canon be ſet in a *4th. 6th. 7th. 9th.* or any other diſtance either above or below; as you may ſee by theſe two following Examples:

Canon in the 13*th. below.*



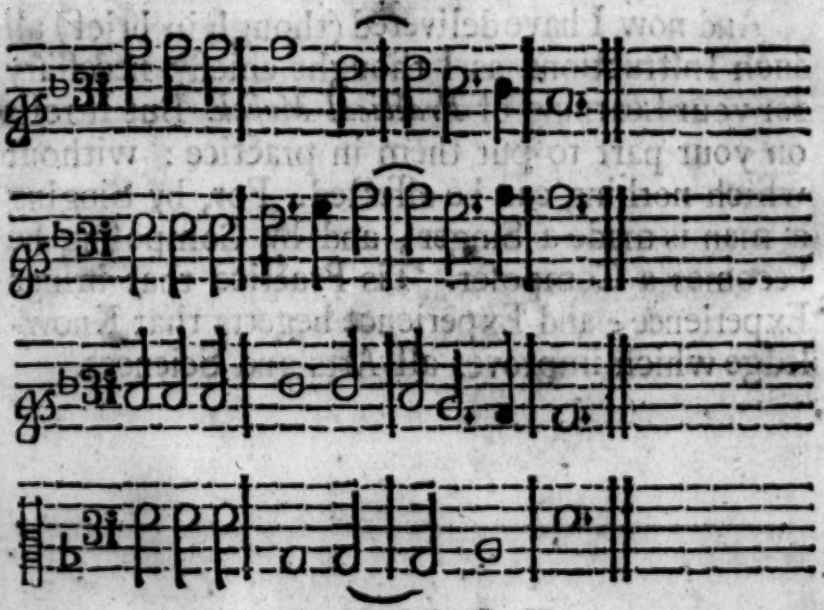
Canon in the 9th. above.



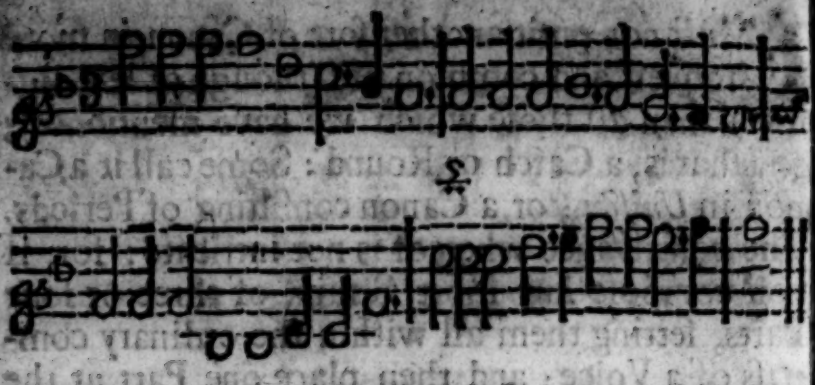
§ 11. *Of Catch or Round.*

I Muſt not omit another ſort of Canon, in more requeſt and common uſe (though of leſs dignity) than all thoſe which we have mentioned; and that is, a Catch or Round: Some call it a Canon in *Uniſon*; or a Canon conſiſting of Periods. The contrivance whereof is not intricate: for, if you compoſe any ſhort Strain, of three or four Parts, ſetting them all within the ordinary compaſs of a Voice; and then place one Part at the end of another, in what order you pleaſe, ſo as they may aptly make one continued Tune; you have finiſhed a Catch:

Example.



Here you have the Parts as they are Compoſed; and next you ſhall have them ſet one at the end of another, with a Mark directing where the following Parts are to come in; as you ſee in this following Example.



Having given you theſe Lights and Inſtructions for the Contrivance of Canon, which is the laſt, and (eſteemed) the Intricateſt Part of Compoſition; I muſt refer the Exerciſe of it, to your own Study and Induſtry.

And now I have delivered (though in brief) all ſuch Inſtructions as I thought chiefly neceſſary for your Learning of *Practical Muſick*. But it reſts on your part to put them in practice: without which nothing can be effected. For, by Singing a man is made a Singer; and by Compoſing he becomes a Compoſer. 'Tis Practice that brings Experience; and Experience begetts that Knowledge which improves all Arts and Sciences.

FINIS.

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